

Vitali Gousatinski

## Enriching Lives with Guides – Creating a Brand for an Online Information Service

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<p>Tämä opinnäytetyö dokumentoi brändi-identiteetin luontiprosessia Hollow Guide brändiä varten. Kirjoittajalla on ollut tavoitteena useamman vuoden ajan perustaa tietopohjaisen www-sivuston joka tarjoaisi kävijöille korkealaatuista tietoa monenlaisista aiheista. Hollow Guide brändin luonti on kulminointi kirjoittajan kokemuksista freelancerina, yrittäjänä ja nettisivusuunnittelijana.</p> <p>Brändi-identiteetin luonti vaatii monien asioiden harkitsemista, kaupallisesta strategiasta design-periaatteiden noudattamiseen. Aloittamalla käsitteellisestä brändi identiteetistä, kirjoittaja esittää moninaisia teorioita ja periaatteita edistääkseen suunnittelupäätöksiä avartamista. Määrittääkseen brändin arvot, sen missio ja tunnistaakseen sen ainutlaatuisen arvolupauksen, kirjoittaja on valinnut Aakerin (2002) bränditeoriamallin esittääkseen eri näkökulmia jonka kautta brändin identiteettiä voidaan luoda. Tämä luotu käsitteellinen runko ohjaa brändin visuaalisen identiteetin suunnittelua, joka koostuu sen typografiasta, taittopohjajärjestelmästä, väripaletista sekä logosta.</p> <p>Tämän opinnäytetyön rakenne valittiin luodakseen kokonaisvaltaisen dokumentoinnin brändiluontiprosessista, joka yleensä keskittyy visuaaliseen suunnitteluun mutta ei käsittele käsitteellistä brändi identiteettiä eikä sen taustoja. Sisällyttämällä nämä näkökohdat opinnäytteeseen, kirjoittajan tavoite on auttaa lukijoita edistämään heidän omia työprosesseja.</p> <p>Lopullinen brändi-identiteetti on ainutlaatuinen ja selkeä. Käsitteellinen identiteetti määrittää selkeät tavoitteet ja ikuisen mission tuottamaan korkealaatuista multim mediasisältöä. Brändillä on tarvittavat visuaaliset varat jota se tarvitse tiedottaakseen viestiään luonteenomaisesti.</p>	
<b>Avainsanat</b>	graafinen suunnittelu, brändi-identiteetti, logo, suunnitteluteoria, bränditeoria, Aaker Malli, taittopohja, väriteoria, typografia

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<p>This thesis documents the process of creating a brand identity for the Hollow Guide brand. For many years, the author's goal has been to establish an information website that would provide viewers with quality information regarding a wide variety of topics. The formation of the Hollow Guide brand was the culmination of harnessing the experiences from freelancing, entrepreneurship and previous attempts at authoring such websites.</p> <p>Creating a brand identity requires the consideration of many factors, from its commercial strategy to abiding core design principles. Starting with its conceptual brand identity, the author introduces various theories and principles to contextualise the decisions made during the design process. To define the brands values, its mission and to identify its unique value proposition, a brand theory model by Aaker (2002) is introduced to present various perspectives through which an identity can be created. This conceptual framework is used to inform decisions in designing the visual brand identity, which consists of its typography, grid system, colour palette and logo.</p> <p>This particular thesis design was chosen in order to create a holistic documentation of the brand creation process, which usually focuses on visual design but does not concern itself with describing the conceptual brand identity and its background. By including this aspect in the process, it is the author's intent that this thesis can help readers with their own work.</p> <p>The resulting brand identity is unique and clear. It defines concrete goals and a lifelong mission to create high quality multimedia content. The brand now has the visual assets necessary to deliver its message with distinction in pursuit of achieving its goals.</p>	
<b>Keywords</b>	graphic design, brand identity, logo, design theory, brand theory, Aaker Model, grid system, colour theory, typography

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# 1 INTRODUCTION

The aim of this thesis is to document the process of creating a brand identity, first by utilising resources to define its characteristics and then applying those definitions to design the visual identity of the brand. I will introduce various core principles of design and brand theory to describe various stages of the process and to contextualise the decisions that are involved in creating the final designs. The goal is to provide insights for readers on their own work and design processes.

Creating a brand that has a strong, unique identity requires a compelling vision of the value it can provide. Every project starts with an idea that requires development to achieve a form (Zec and Jacob 2010, 33). Identifying core strengths of a brand will allow it to distinguish itself from competitors and develop its own niche, even if it might otherwise be similar to other ventures in its market.

For nearly a decade, I have had the desire to produce video essays that would introduce and analyse concepts to share with online audiences, emphasising thorough referencing and clear presentation. Over years of following the evolution of internet services and growing personally and professionally, I am now in the position to move forward in creating an information resource website and attempting to shape it into a profitable enterprise.

Hollow Guide is a project to develop an information website that covers various topics by parsing it into multiple entries that consist of a referenced written article and an accompanying video. My goal is to create a quality resource for users to be able to use as a starting point to learn or be entertained by presenting topics with zeal. The website will eventually grow to cover a wide variety of topics, but initially its focus will be to cover the places and attractions of Helsinki, Finland's capital and my city of residence.

Finland is a world-renown country (Reputation Institute 2014) that is frequently mentioned in the press, often in relation to extolling its many virtues and standing in world rankings (Fo-

roohar 2010; Lexington 2009). It is also commonly accepted that Finland could do more to promote and market itself to potential visitors and expats to boost economic development (Kalb 2014; Holmes n.d.).

Tourism is a major industry worldwide, employing over 266 million people, making 10% of the global GDP and growing 4% annually with most growth concentrated in the European area (UN-WTO 2014). Tourism in Finland has risen 31% between 2007-2013, accounting currently for 2,5% of Finland's GDP (MEK 2015). With the rapid decrease of Russian tourism (Yle 2015), better attracting visitors from other countries is a viable option for contributing to tourism growth. Helsinki's accessibility by various means of transport, its Schengen status and Euro currency all lower the barrier for travellers to visit. The greatest challenge for Finland is to develop ways to present itself as a premium destination that can offer a wide gamut of unique experiences that rival what is available in other European destinations. This thesis will concentrate on designing a brand that will participate in the promotion of Finland and its cultural values.

There are numerous principles that apply to designing visual compositions, many which have become ingrained in my work habits throughout my career as a graphic designer. Although the intent of this thesis is to frame and discuss several key principles that influence my personal design process, years of accumulated tacit knowledge and the abstract nature of aesthetics create challenges in describing my design process, which I will attempt to address in their respective sections.

As Zec and Jacob point out in their book *Design Value* (2010, 14), philosophically it's arguable that there is no truth in design due to its copious and varied principles and forms that can at times be at odds or even contradictory with one another. For designers this is a real challenge when attempting to articulate the decisions we make for clients in projects, where we might have a feeling of certainty with a decision, but fail to convincingly and clearly communicate our reasoning.

I have divided this thesis into two parts to create a distinction between the theoretical and practical portions. Although I allude to the brand creation process in Part I, I will first present a theoretical foundation for the work and in the latter section I will apply this theory. I would like to note that although my current legal name is Vitali Gousatinski, I am in the process of changing my last name to its intended spelling, Vitali Gusatinsky, which I will use in this thesis.

## PART I THEORETICAL BACKGROUND

### 2 GRAPHIC DESIGN THEORY

*Graphics design is the art and practice of planning and projecting ideas and experiences with visual and textual content. (Cezzar n.d.)*

An important part of this thesis is to materialise the Hollow Guide brand by defining and designing the core graphical assets the project will need for its operations. This paper will introduce various core principles of design theory which will be used in later sections to design various aspects of the Hollow Guide brand. Although there are other visual assets that are related to the project, such as photographs and video templates, these are outside the scope and intent of this thesis. All included illustration examples in this section were created for this thesis with Adobe Illustrator to demonstrate the principles in question.

#### 2.1 CORE PRINCIPLES

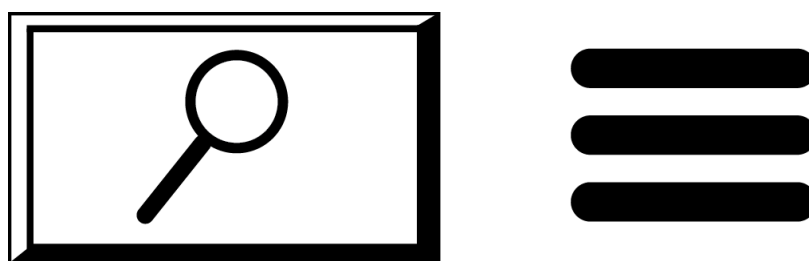
For the purposes of this thesis, I will introduce a variety of universal design principles and explain how they relate to graphic design. It is of interest to note that I cannot describe design without alluding to science, as numerous Gestalt principles of perception as well as cognitive theories are inseparable components in describing design and aesthetics.

There are hundreds of design principles that could be included, but for the purpose of this thesis I have selected a few, many from *Universal Design Principles* by Lidwell, Holden and Butler (2010), to document and explain my design process of the Hollow Guide brand. My criteria for selecting these principles over others was based on reviewing various design literature, emphasising printed resources. I was disappointed in their lack of formal structure and lax definitions of many design books (Armstrong 2009; Lupton & Miller 1993; Zelanski & Fisher 2007). *Universal Design Principles* (2010) proved to be the most suited printed resource at my disposal from which to reference principles that were the most relevant for my process in relation to branding and logo design. Due to the time constraints of this thesis, I narrowed this selection even further by focusing on the most essential principles that allow me to continue to develop the brand without dedicating egregious amounts of time to cover every principle that might apply to this

brand. For example, the principles of *symmetry* and *hierarchy* are both concepts that are alluded to with *legibility*.

In practice I do not consult design principle literature often, as years of learning and practical experience utilising these principles in my work has given me the ability to apply them in my designs implicitly, but being able to clearly describe my decisions and process is still something that requires me to use outside resources.

### 2.1.1 Affordance

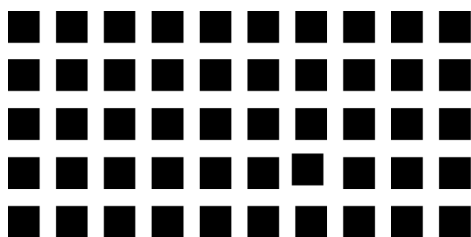


**Figure 1.** Example of a search button (left) and hamburger/sandwich menu icon (right)

Affordance is the concept of designing objects and environments to imply their intended function to the user, such as door handles that suggest whether to push or pull or the perceived affordance of a skeuomorphic button design in a user interface that implies its functionality (Lidwell et al. 2010, 22).

In terms of graphic design, this concept reminds designers to consider the use and context of their creations: green is not a suitable colour choice in error notification design, nor would dynamite be an appropriate brand symbol for an insurance company. When possible, it is best to incorporate previously learned behaviours and information into new contexts. One contemporary example are the touch screen interaction gestures first publically introduced with the original iPhone in 2007, such as swiping to scroll and pinching to zoom, which transferred these universally known finger manipulation affordances into new contexts (Apple Inc. 2011). It is interesting to have observed the rise of other digital affordances, such as the “hamburger/sandwich menu” icon to indicate the function of displaying an off-canvas navigation system (Figure 1).

## 2.1.2 ALIGNMENT



**Figure 2.** *Example of a misalignment*

Our minds are incredibly capable of detecting edges and patterns (Shapley and Tolhurst, 1973), unconsciously creating relations between visual stimulus that may or may not be intended. Creating compositions that are harmonious and pleasing to viewers requires considering the alignment and interplay of the elements in a design. In practice, this consists of establishing and following a grid system for elements (Lidwell et al. 2010, 24), which will be covered in section 2.3 (see page 9), and by maintaining proportional relationships in the composition.

## 2.1.3 Closure

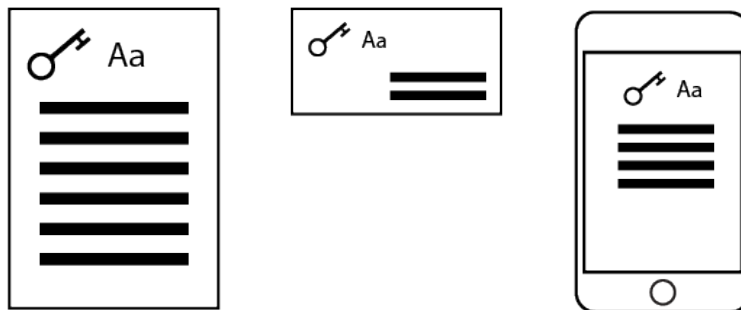


**Figure 3.** *Examples of perceiving whole patterns instead of single elements*

The ability of the human mind to see patterns is evident in the mind's tendency for filling in gaps to create a whole pattern from disconnected elements, known as reification in Gestalt psychology. "Closure is strongest when elements approximate simple, recognizable patterns, such as geometric forms" (Lidwell et al. 2010, 44).

Figure 3 displays two examples of this principle in action: a star formed in the negative space of five sphere pieces and a bicycle outline appearing from seven slanted rectangles. The closure effect can fail if shapes and patterns become too complicated: in the bicycle example the effect could easily be lost if the slanted rectangles and bicycle outline were made thinner and more spaced out, whereas with the same the effect of perceiving a star would remain, owing to its simpler geometric nature.

### 2.1.4 Consistency



**Figure 4.** Example of consistency in branding

There are several forms of consistency that will be outlined, but the central axiom of the principle is that “systems are more usable and learnable when similar parts are expressed in similar ways” (Lidwell et al. 2010, 56). For the purposes of brand design, *aesthetic consistency* is an important consideration: establishing brand parameters that are invariably followed, from colours to typography (Figure 4). Even when a brand ventures into new domains, having a consistent brand identity can direct the brand in these new areas.

*Functional consistency* concerns itself with the harmony between cause and effect: if we create elements on a web page that look like buttons, it is presumable that users will expect all of the elements to behave as clickable elements. *Internal consistency* refers to following the established conventions you set for your product/service, such as the styling of specific content areas. *External consistency* is a continuation of internal consistencies utilised in other systems, such as the use of hamburger/sandwich menu icons (Figure 2) for revealing off-canvas navigation menus that is used in many websites. (Ibid., 56.)

## 2.1.5 Figure-Ground Relationship



**Figure 5.** *Picture with a muddled Figure-Ground relationship*

A principle rooted in Gestalt psychology, the figure-ground relationship asserts that humans group stimuli as either being figure elements (subjects) that are objects of focus, or ground elements (surroundings) that are “undifferentiated background” (Lidwell et al. 2010, 96). Clear distinction between the figure and ground is important for creating memorable compositions, although muddling the relationship between the two can be used for artistic effect, as illustrated in Figure 5.

## 2.1.6 Legibility

### Article header

BY AUTHOR NAME

*Lead text enticing the reader to continue reading*

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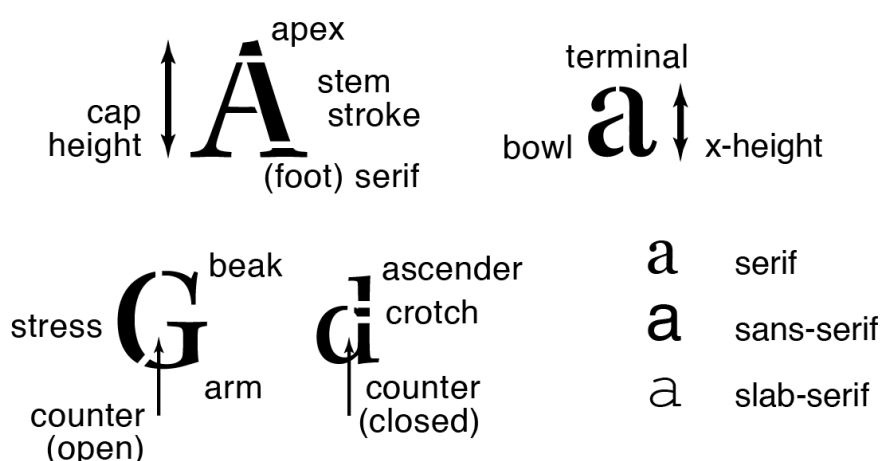
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**Figure 6.** *Example of creating visual hierarchy for an article with text size and font variations*



Organising and presenting content with clear hierarchy is one of the most powerful principles in design that can simplify complexity and create visual order (Lidwell et al. 2010, 122). By varying the use of *typefaces* (e.g. different fonts or weights for header and body text), their *sizes* and *spacing*, while ensuring adequate *contrast* between *content blocks* as illustrated in Figure 6, designers can enhance the legibility and readability of their designs (Ibid, 148).

## 2.2 TYPOGRAPHY



**Figure 7.** Illustration of various anatomical characteristics in typography

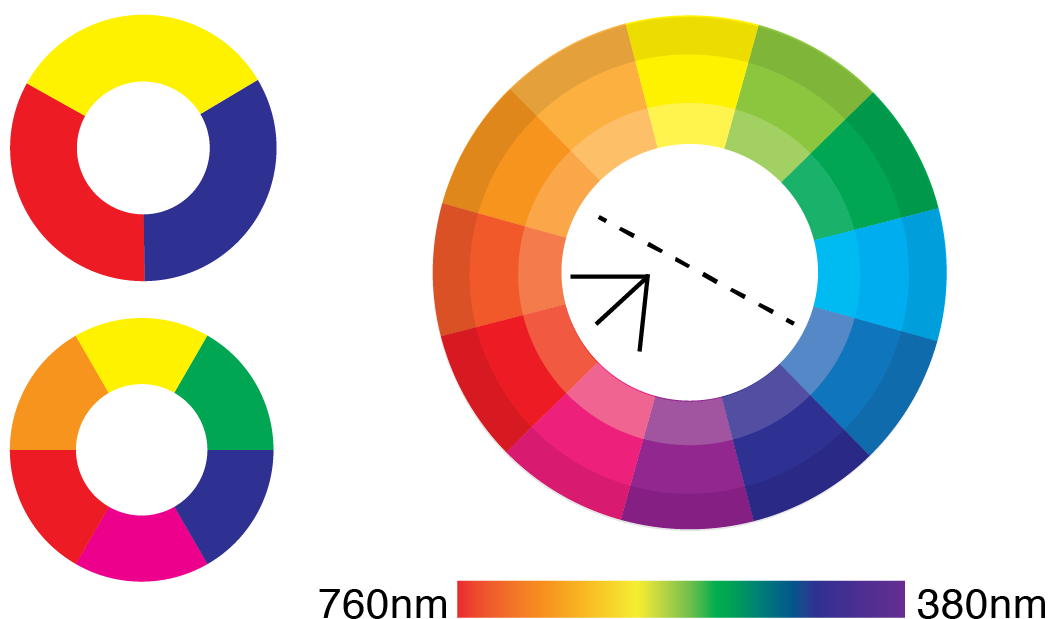
One way of describing typography is to think of it as “the visual component of the written word” (Spiekermann 2014). Typography is inescapable today, as words cover our world in advertisements, logos, articles and even theses which utilise the rules of type to communicate ideas.

As with core design principles, there are dozens of anatomical parts in typography and reviewing each would be a thesis in itself. Figure 7 illustrates various parts of a letter and illustrates the visual difference between serif, sans serif and slab serif typefaces. Below are some of the terms explained.

A *typeface* (also referred to as a *font family*) is a set of one or more *fonts* that are composed of *glyphs* (letters) that express a similar core style. *Serifs* are small details at the end of letters that give type a certain character, which are completely lacking in *sans serif* typefaces and acute in *slab serif* typefaces. *Cap height* is the total height (from the baseline) of the typefaces straight capital letters, such as T or F. *X-height* refers to the total height of the typefaces lower case letters. The *apex* is the acute top of letters, such as the capital A. A *stroke* is a straight or curved diagonal line in a letter, whereas a *stem stroke* is a vertical line in a letter. The *terminal* is the end

of a stroke that does not end in a serif. A *spur* is a small accent, also called a *projection*, at the end of a curved stroke, whereas a *beak* is a sharp spur found at the top of especially Roman typefaces for letters such as the G or S. (Typedia 2015.) Typeface sizes are measured in points (pt), where one point in digital publishing is represented as being approximately 1/72 of an inch in height (Phinney 2011).

## 2.3 COLOUR THEORY

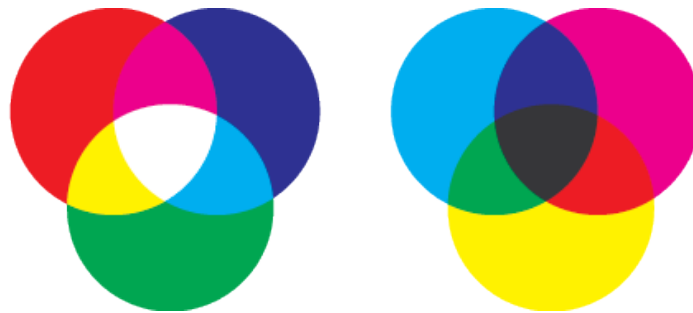


**Figure 8.** Primary (top left), secondary (bottom left) and tertiary (top right) colour wheels; approximate colour frequency spectrum from near-infrared to sub-ultraviolet (bottom right)

Although philosophers, dye makers, artists and other professions experimented with and contemplated the nature of colour, it was Sir Isaac Newton's discoveries relating to its spectral properties and assigning notational values on colour that gave birth to our modern understanding of colour theory and our ability to use codified rules to guide their pairing. Colour wheels are an excellent way of visualising the relationships between colours. (Munsell 2012.)

In Figure 8, we can see how by increasing the amount of slices we have, the more hues we can discern from the red-yellow-blue (RYB) primary colours to create secondary and tertiary colours. The largest colour wheel's dotted line connects two opposite colours (orange and azure), which are called *complementary colours*, as they are the farthest from each other and thus do

not conflict. The bottom-left colours of the wheel (vermilion, red and rose) that have solid lines following from them are called *analogous colours*, as they are three colours situated next to each other on the wheel and thus do not conflict. Usually one of the analogous colours is stronger than the other two, which is typically the colour that is closest to being a primary colour. In our Figure 9 example, red would be the dominant colour. (Lidwell et al. 2010, 48.)



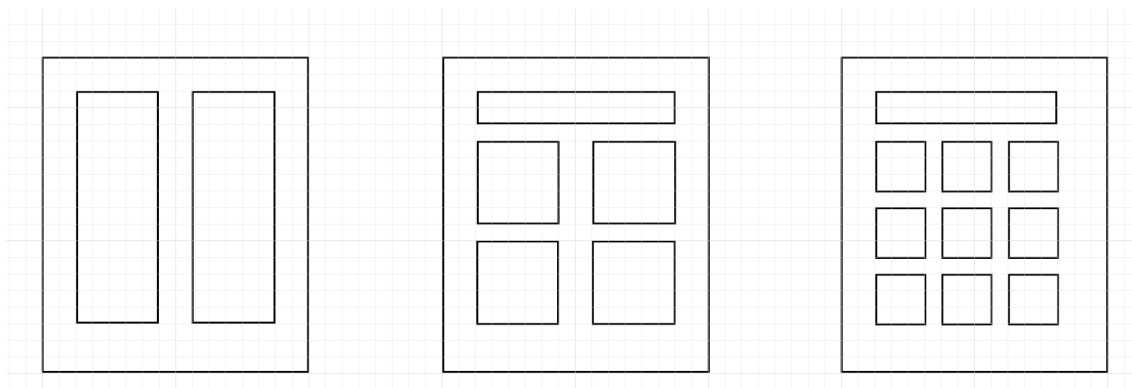
**Figure 9.** RGB and CMYK colour models

Figure 8's tertiary colour wheel also has three distinct luminosity levels, meaning that the furthest colours are darkest and the ones closest to the centre are the lightest. Mixing colours and their luminosity levels allows designers to achieve every colour imaginable, although there are two methods of achieving this. Historical use of the RYB colour model has been replaced by the red-green-blue (RGB) model, used in colour reproduction in various contexts, especially in reproducing colour in electronic devices. As with the human eye, the RGB model is *additive*, in that by increasing colour values creates a lighter colour and decreasing values creates darker colours (Figure 9), so R=0 G=0 B=0 values create black and R=255 G=255 B=255 values create white. The secondary colours of RGB produce another colour model based on cyan, magenta and yellow (CMYK, K (key) referring to the colour black) which is *subtractive*, meaning adding more colour value makes the resulting hue darker. This model is used in printing, as inks mixed together are subtractive by nature. Although in theory CMY colours can produce all colours in the spectrum, in practice a separate ink cartridge containing pure black (K) is required to maintain maximum colour fidelity in printing. (Adobe Systems Inc. 2000.)

## 2.4 GRID SYSTEMS

The core concept of a grid is straightforward: a grid divides a space with horizontal and vertical lines that are in relation to one another to establish the widths and heights of columns and fields within which content is placed. The history of grid systems in graphic design dates at the very

least back to the advent of the printing press and the need to establish standardised methods to include commentary and section divisions that could be utilised in printing. Grids extend beyond graphic design and are used in architecture, furniture design, music, games, maps and various other human endeavours. (Roberts and Thrift 2002, 16–47.)



**Figure 10.** *Examples of basic grids: two column grid; two column grid with fields and a title; three column grid with fields and a title*

In practice, a grid system consists of establishing column widths, margins and type sizes to create a visual blueprint with which it is possible to design any number of spaces with various content while retaining a consistent layout scheme. The paradox is that by establishing a certain set of rules, the designer has great flexibility in how to present content while preserving visual coherence regardless of the canvas size. (Roberts and Thrift 2002, 16–47.)

## 2.5 LOGO THEORY

A logo is a vital element of a company's brand that functions as its public face, essential for brand awareness social identification that transcend languages and culture. Today, we come into contact with more brands and their logos than ever before, with a handful able to create lasting impressions that we retain from our childhood onwards (ABC News 2010). With the wide selection of brands that cater to their markets, creating a unique logo is a valuable business opportunity to differentiate from the masses. (Airey 2010, 2–7.)

Logos express the personality of the brand. A luxury car might not be the most rational choice (e.g. choosing Jaguar over Volvo), but consumers identify with the identity of a brand and what the consumer imagines it says about them as a person. The story a business tells with its brand

gives it its value, genuine or perceived, which can attract consumers even from more established brands. (Ibid., 8-15.)

To design a logo, it's important to start with sketches: mind-mapping, conceptualising and designing first in black and white (Ibid., 90-113). In his book, Airey (2010, 38) introduces seven principles to consider when designing a high quality logo:

1. **Keep it simple.** Simple logos are more effective and have a better chance of becoming iconic.
2. **Make it relevant.** A logo needs to be appropriate to the brand it serves.
3. **Incorporate tradition.** A trendy logo goes out of style, focus on the timeless.
4. **Aim for distinction.** Start by focusing on a recognisable shape for your design.
5. **Commit to memory.** A logo should be quickly memorable by making an impression on the viewer.
6. **Think small.** A logo should work at just one inch size.
7. **Focus on one thing.** Make one feature of the logo help it be distinct, not more.

A successful logo design requires understanding the client and their brand. Asking specific questions to gauge the needs of their brand is the first priority. To avoid confusion or potential missteps, it's common to distil these answers into a design brief to review with the client to create a mutual understanding of the project before committing to a certain design motif. This brief also helps in later stages if disagreements arise, as decisions should stem from the design brief both parties agreed to. (Ibid., 43.)

## 3 BRAND THEORY

### 3.1 CHOOSING THE AAKER MODEL

The concept and definition of a brand is continually evolving and encompassing more aspects of sensory experience (Lindstrom 2005, 3), but for the purposes of this thesis we will define a brand as “an impression perceived in a client’s mind of a product or a service” (Moilanen and Rainisto 2008, 6). Brand theory a wide and complex field and in this thesis we will only touch upon it lightly to establish a basic framework for what a brand identity consists of and applying that framework to define Hollow Guide as a brand. By first creating a conceptual brand identity, decisions regarding the visual design of Hollow Guide will be more meaningful, as the visual identity expresses the brand concept.

There are many approaches to understanding brand identity, a term which was coined by Kapferer in 1986 that refers to “*the outward expression of the brand including its name, trademark, communications and visual appearance*” (Çıkın 2014, 2). For the purposes of this thesis, I have chosen to use Aaker’s Brand Identity Planning Model (Figure 11) from his book *Building Strong Brands* (2002) to use as the foundation for defining the Hollow Guide brand identity. The Aaker Model goes beyond defining the brand identity and provides tools for strategic brand analysis and a brand identity implementation system, a model that is more comprehensive than Kapferer’s Brand Identity Prism, which does not detail these additional aspects. It would be interesting to utilise both models, but for this thesis the additional value would be minimal in relation to the time it would require, as both models are concerned with the same underlying concept. I will use my own examples when introducing the concepts presented.

### 3.2 AAKER'S BRAND IDENTITY PLANNING MODEL

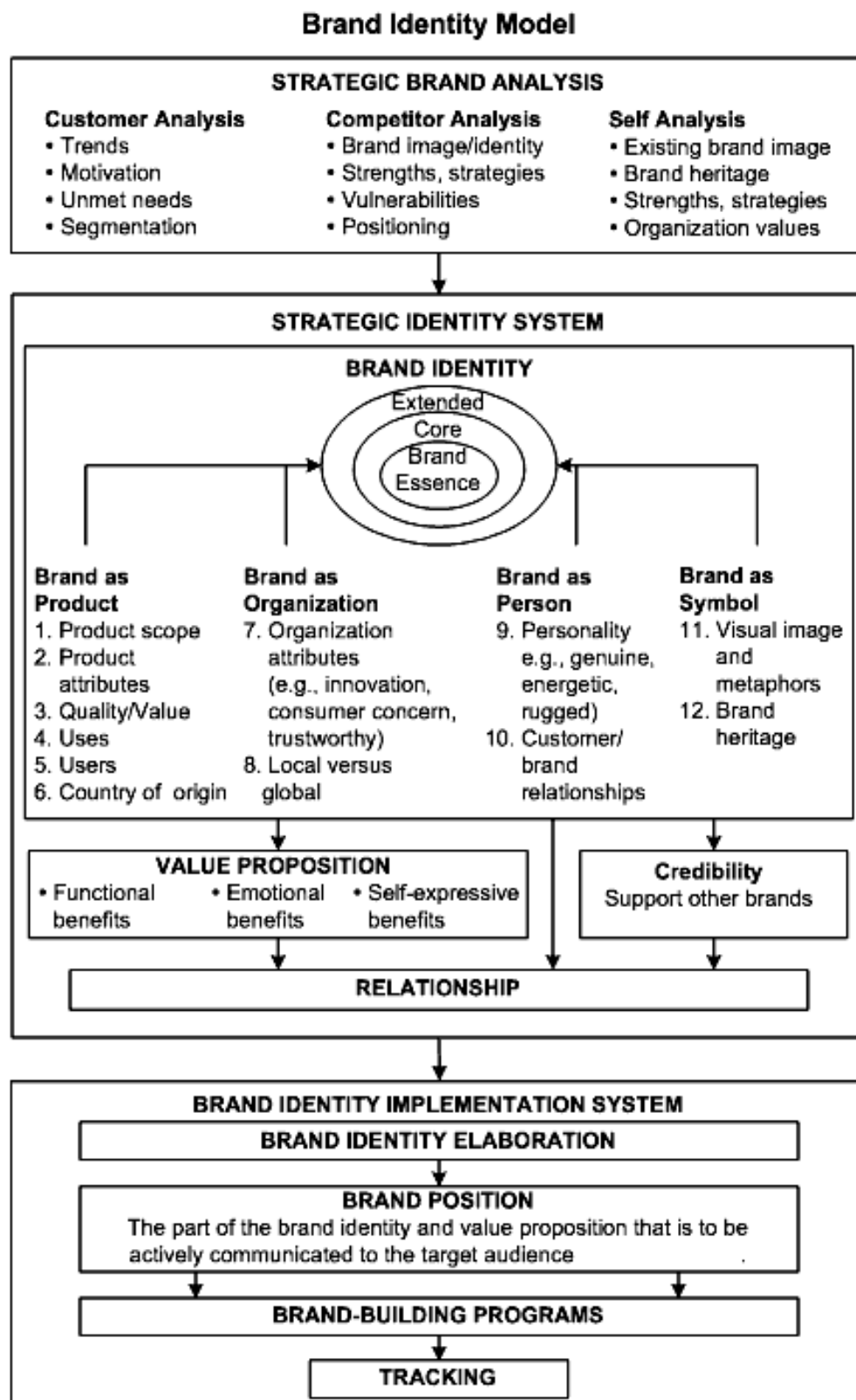


Figure 11. Brand Identity Planning Model (Aaker 2002, 79)

Brand identity structure includes a core and extended identity. The core identity—the central, timeless essence of the brand—is most likely to remain constant as the brand moves to new markets and products. The extended identity includes brand identity elements, organised into cohesive and meaningful groupings, that provide texture and completeness. (Aaker 2002, 68–69).

For the purpose of this thesis, I will focus on defining core and extended identity concepts to use for shaping the brand identity of Hollow Guide, which are visible in Figure 11 at the centre of the Strategic Identity System. Although I have selected the Aaker Model for its completeness, I will actively utilise the central aspects of the core and extended brand identity for this thesis. The other aspects of the Aaker Model will be of use to me in later phases of the project, as my concern is that attempting to define and position the brand in too much detail would cause me to succumb to what Aaker defines as Brand Identity Traps, which are identity formulations that are too limiting, leading to poor brand strategies (Ibid., 69).

The core and extended identity of a brand consists of four perspectives in the Aaker Model and will be described in the following sections. These are important to consider, but not necessary for every brand to utilise as not every perspective is applicable to every brand.

### 3.1.1 Brand as Product

Brands always offer something, whether it's a service or product, and thus the associations a brand creates between the product it sells is important to how it is perceived by customers and how it will be positioned in its markets. Examples of brand-product associations are IKEA for furniture, Sony for consumer electronics and Avis for rental cars. (Aaker 2002, 78–80.)

*Product-related attributes* help brands distinguish themselves and provide additional value to customers, for example R-Kiosk kiosks position themselves as being more convenient than grocery stores for consumers. The *quality* of a brand's product is key to shaping the perceptions of the brand: is it trying to provide the cheapest offering, or is it competing to be known as the highest quality provider? *Value* is directly associated with the product quality: Pirkka and Lidl's Deluxe are food brands that lure consumers with high value by providing high quality products at lower price points than their competitors. (Ibid, 80–81.)



*Associations with use* refers to considering when a brand's products are used and focusing on building that association, such as using Tabasco to spicen food or Vanish to remove difficult fabric stains. *Association with users* refers to positioning the brand with certain demographics, such as Under Armour with athletes or The Source magazine with hip-hop aficionados. *Link to a Country or Region* is a strategy of building brand credibility by aligning itself with a country or region: BMW is distinctly German as Barilla is undoubtedly Italian. (Ibid, 81–82.)

### 3.1.2 Brand as Organisation

The brand as organisation perspective refers to utilising attributes and values of the organisation itself to develop brand associations, such as innovation with Google or connectedness with Nokia. The benefits of organisational associations is that they are more enduring than product attributes but more difficult to achieve, as they are less tangible. If your organisation is perceived as innovative, merely excelling in their market with a competing product is not necessarily enough to undo the association. Tesla Motors opening their patent portfolio did not directly bring additional revenue, but it helped position them as an industry leader that is concerned with driving innovation and product quality. (Aaker 2002, 82–83.)

### 3.1.3 Brand as Person

The brand personality perspective allows a brand to overcome the limitations of defining itself through mere product attributes. Although MailChimp provides an industry-leading newsletter service, its fun laid-back personality expressed through its mascot and copy tone is known for endearing users, who mostly use the service to send very mundane information to their customers. Brand personalities are powerful user association builders, as customers can more readily identify with a brand with personality than one that is more impersonal, further creating a channel for consumers to choose brands that give them a sense of self-expression. For example IBM, The New York Times and Mercedes-Benz are all brands that carry a sense of upscale professionalism, whereas Alienware, MTV and Honda Civic have a more casual and youthful allure. (Aaker 2002, 83–84.)

### 3.1.4 Brand as Symbol

Having a symbol that is uniquely associated to a brand can be an incredibly valuable asset, the lack of which can be detrimental to its success. Aside from the power of logos to become brand

symbols, such as Apple's apple or Pepsi's circle, other visual imagery associated with a brand can be as integral, such as the shape of Coca-Cola bottles or the shade of magenta used by T-Mobile. (Aaker 2002, 84–85.)

Sometimes the visual power of a product symbol can be a driving force of change for the organisation, such as Microsoft adapting its Windows symbol to be the company's logo or 37signals changing its company name to Basecamp and remodelling their organisation to completely focus on their most successful and renown product. Aside from shapes and colours, slogans can also become associated with brands, such as "Think Different" with Apple or "The happiest place on earth" with Disneyland. (Ibid, 85.)

## PART II PRACTICAL APPLICATION

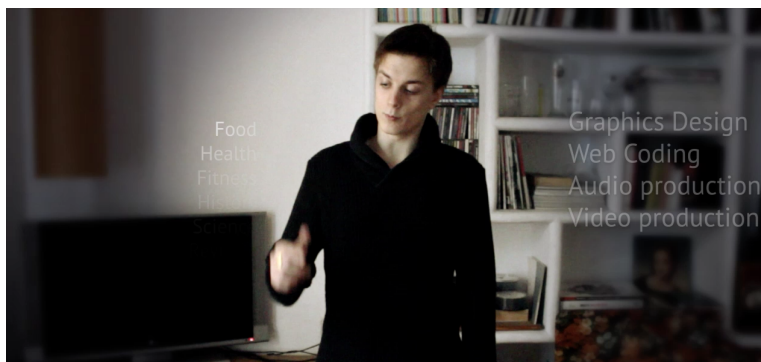
### 4 HOLLOW GUIDE

#### 4.1 BACKGROUND



*Figure 12. Frame from video where author narrated a segment at Senate Square in 2008*

Since my late teens, I have given a lot of thought to creating an online resource where people can find information on a variety of topics that pertain to living in the world today (Appendix 1). Although I have been interested in many topics throughout my life, from graphic design to political theory, the idea to create a website that would introduce and explain concepts first came to me in 2006 when I looked at the wide selection of organised bookmarks I had amassed as I browsed the internet, which was quickly evolving in quality and breadth. Early inspirations for me were documentarians such as Ken Burns, Adam Curtis and David Attenborough and programs like The Daily Show, Revision3 and Mythbusters. Although I had many topics that interested me, and on many occasions I had listed topics to present and tried working on the concept, the scope of the project and my lack of production equipment and facilities hindered my progress, as I focused on what I could not do rather than what I was able to do with my current means.



**Figure 13.** Frame from video where Author narrates a teaser video for an information website in 2010

While running a one-man design agency in Spain during 2010, I bought my first prosumer-level camera (Canon EOS Rebel T2i) that gave me more agency to develop my skills in photography and video production (Figure 13), empowering me to pursue the creation of an online information website. My plan was to collate all of my creative projects and informative videos/articles under my artist name, Hollow Gram. I registered an internet address ([hollowgram.net](http://hollowgram.net)) and created preliminary plans for the website's design and its first episodes, but ultimately produced very little written or filmed content aside from an teaser video from November that promised the website launch for February 2011. Instead of staying in Spain to continue running my agency and fulfilling my plans for the website, I moved to Tanzania in early 2011 to pursue starting a business and non-government organisation (NGO) in Mwanza, once again stifling plans to realise such a website. However, living as an entrepreneur in these countries gave me experiences that developed my own identity further and made me see issues through an even wider perspective: I saw the world increasingly as disordered complexity that is harder to unify within one frame of reference.

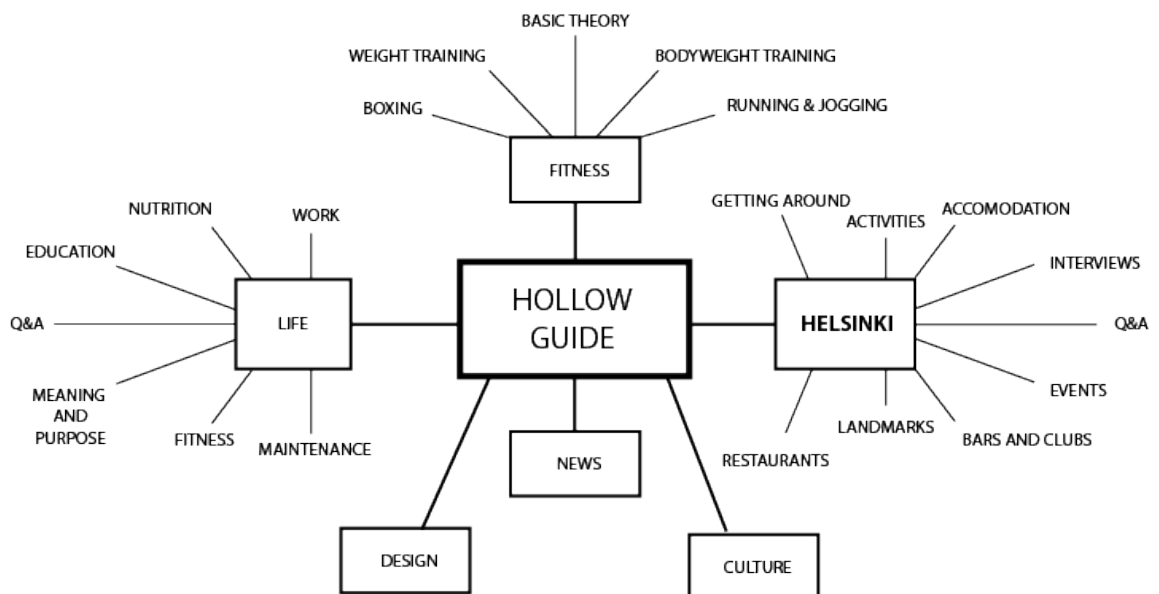
After returning to Finland and gaining more experience as a freelancer and as an employee for a leading mobile software firm, the concept of creating an information website service continued to evolve in my mind. The central concern for me, aside from the actual production of the content, was to establish a clear brand and voice for the project. I had already contemplated establishing a design/video production agency that would have a name adapted from my artist name and be called Hollow Point Productions (HOLLOW.), a play on words that elicit images of precision, explosiveness, sleekness and other concepts related to marksmanship. Following this concept, I imagined this agency creating an information website called the Hollow Guide, where each subject would follow the title of the website (for example: Hollow Guide to Helsinki).

One challenge this project had presented me was in establishing the boundaries between myself and the website: am I building a brand around myself, or am I trying to create a brand that can live beyond me? Where does the line go between Vitali Gusatinsky, Hollow Gram, HOLLOW. and Hollow Guide? The conclusion I have come to so far is that the success and image of Hollow Guide is strongly dependent on how I present myself as Vitali Gusatinsky, the presenter and producer of the project, and these two “brands” cannot be separated. Hollow Gram is my artist name, but I do not consider the use of my artist name relevant to this project, since I am not creating art per se but a service to inform viewers and present factual information. Utilising my artist name would give me more freedom in creating a persona, but this project should not revolve around the personality of its presenter but rather allow viewers to focus on the topics presented. HOLLOW. is the name of the production agency I will register to have a commercial standing with which to finance and operate Hollow Guide with. If the project is successful and grows, it will most likely grow beyond Vitali Gusatinsky, but for all intents and purposes my face and personal brand will be a distinct and inseparable part of the Hollow Guide brand, especially at its inception. Through work and funding, both the Hollow Guide and HOLLOW. ventures could possibly grow to become enterprises in their own right.

## 4.2 WEBSITE CONCEPT

The idea behind creating Hollow Guide is to share information I have come across by producing entries, which consist of a written article and an accompanying video essay. No topic can be covered satisfactorily within one entry and will require breaking down the topic into several entries, akin to the structure of this thesis. This approach allows me to freely elaborate on certain aspects of a topic as needed without having to necessarily revise existing entries, which would be necessary and tedious if all information of a topic would be covered in a single entry. This also makes revising and removing entries easier, as a single entry does not necessarily affect the other entries. A practical example of this would be removing an entry of a restaurant that is no longer in operation from the Helsinki categories. This granularity of content makes single entries shorter, which helps retain visitors by giving bite-sized content and promotes exploration of related entries, which generates more page views per visit and helps build stronger search engine rankings (Google Inc. 2010, 10–18). Another benefit of having a granulated content structure is the ability to combine otherwise unrelated content together, for example listing

all points of interest on a street in Helsinki, content that would otherwise be categorised separately.



**Figure 14.** Example topic category map of the Hollow Guide website

Deciding which topics to cover requires balancing between personal interests and viewer demand, as creating valuable entries is more important to the success of the website than creating entries that are of greater personal interest. To find which topics warrant more attention, it is important to create short introductory and “did-you-know” style entries to each subject the website wishes to cover and use tools such as Google Analytics to gauge viewer interest and engagement with each topic category.

Aside from topics and entries, Hollow Guide will promote user interaction with Question and Answer (Q&A) sections for each topic in addition to the ability to comment on existing entries. The goal of empowering viewers to become active members is to eventually grow Hollow Guide into an active online community that will foster deep interactions between content producers and consumers, allowing Hollow Guide to grow with its community evangelizing its merits to others through word-of-mouth marketing and social sharing. Developing a community is an increasingly difficult challenge in today's online landscape where most attempts fail to gain traction (Millington 2011). The considerations and practicalities of incentivising community creation is outside the scope of this thesis, but the values of openness and participation are central to the Hollow Guide venture.

Gaining an audience for a website takes time and requires high quality content that is preferably original and unprecedented. Successful videos are often humorous, deal with contemporary events and allow users to engage with the content creator (Davidson 2013). The strategy for Hollow Guide is to create videos related to Helsinki and Finland that are in the news or are unknown to most people, such as world-first sleeping pods situated in the Helsinki Airport or traditional cupping therapy available to visitors of Harjun Sauna in Kallio. The intent is to create videos that are entertaining and informative that entice viewers to watch other entries and to share them with friends. In addition to social media marketing, the hope is to create videos that will reach the front page of Reddit, a user-aggregated news website that many other websites, such as The Huffington Post and BuzzFeed, use for finding content to promote on their own websites (Holiday 2012, 40–45).

One cornerstone challenge for this venture and its success is generating cash flow, as no business can sustain itself without revenue to cover expenses. The main strategy for financing Hollow Guide is for me to establish HOLLOW. to offer professional digital media production services to businesses and applying for various grants. Monetising the website itself will be kept to a minimum at first to not impede service retention by filling pages with advertisements and encumbering users. A donation option will be offered, as well as an online store that sells merchandise related to Hollow Guide, from motivational posters and photographs to sweaters through services like Spreadshirt.com. After completing this thesis, I will create a business plan and further explore funding options with the help of Helsinki's Finnish Enterprise Agencies office (Helsinki Uusyrityskeskus).

## 5 CREATING THE HOLLOW GUIDE BRAND

### 5.1 DEFINING THE BRAND

The process of designing the Hollow Guide brand began by formulating the values and mission of the brand to define its personality. Although I had been developing the idea of what my information website would be for years, it was only through answering questions concerning the brand's identity (Appendix 2), collected from Aaker's *Building Strong Brands* (2002) and Carl Phillips' presentation (2012), that I began to better understand what kind of voice and image is most befitting the brand I was creating. These exercises were pivotal in enabling me to articulate the core brand identity, values and mission for Hollow Guide.

#### 5.1.1 Values

At its core, Hollow Guide values personal freedom and self-determination, believing that this requires resources for knowledge acquisition, motivation, as well as methods for practice and reflection in order for self-fulfilment to be possible. Hollow Guide values evidence-based information, scepticism and openness as means to develop personal intelligence to become better skilled in all aspects of life. Personal freedom is not merely knowledge acquisition, as the right to live one's life as one chooses is paramount for a healthy society, meaning that although Hollow Guide greatly values the scientific method and democracy, it also values the right for disagreement and believing in other perspectives to live a meaningful life.

These core values and beliefs are not brand values per se, but were instrumental in guiding the formulation of values that establish the priorities of the brand. Hollow Guide values high quality productions, meaning the final products that the brand releases to the public will be crafted with time and attention to ensure delivering the most enjoyable content to consumers. Hollow Guide values openness, meaning that the assertions it makes and the advice it presents are well referenced and clearly accessible to readers. Hollow Guide values honesty and humility, meaning that external influences and resources utilised will be mentioned and episode research available to ensure that primary and secondary sources are sought out and credited, creating avenues for them to profit from their exposure as possible. Hollow Guide also values participation, meaning that from its beginning it will embrace social media services and interactive components to allow its consumers to connect with the brand. This will help it achieve its goals and mature, as well as to incentivise viewers to become active members that help keep the brand



accountable to the content it delivers, as false claims and insensitive remarks are more readily reported in an environment that encourages participation.

### 5.1.2 Mission

Hollow Guide is an agent of positive change, presenting high quality information in an engaging manner to motivate people to discover and learn new things in life. Its mission is to attempt effectively communicating topics it presents, striving to create material that will be regarded as the definitive resource for beginning or advancing in various subjects. Although Hollow Guide will start mainly as a one person operation, its goal is to grow beyond its humble origins to eventually become a media enterprise in its own right. It is important for the brand to craft a symbol to represent this core identity, an essence that will remain constant regardless of how the brand evolves with time.

### 5.1.3 Applying the Aaker Model

As I reviewed and analysed Aaker's book (2002) and my notes, the four perspectives to brand identity outlined in section 3.1. became more tangible to me in relation to their application to Hollow Guide. Below are descriptions of the Hollow Guide brand through these aforementioned perspectives.

#### 5.1.3.1 Brand as Product

The main products of Hollow Guide are informational entries that consist of articles and videos, its main association aspiration being to become the first destination resource for guides on a variety of topics. The Hollow Guide brand name lends itself easily to extend its scope to any topic covered, e.g. Hollow Guide to Cooking. The main product-related attribute that differentiates Hollow Guide from others in the market is its high quality production value, meaning videos are professionally filmed and edited and articles are well written to be detailed yet concise. This brand quality is provided at the best value: free to the user, primarily accessible through online devices.

The user and use case associations for Hollow Guide are broad, as any person might in a variety of contexts be interested in consuming Hollow Guide content. Initially, Hollow Guide will build associations with being the best resource for curated information concerning Helsinki.

### 5.1.3.2 Brand as Organisation

Although Hollow Guide is directed by very meaningful values to achieve its mission, the size of the organisation and its need to produce a large amount of entries to cover even a minimal portion of Helsinki's offerings to viewers leads little chance to build the brand through this perspective. As an organisation, Hollow Guide will express its values by offering its high quality product for free, but it is only later that it can actively pursue positive activism on issues it wishes to champion, then nurturing these into organisational associations for the brand.

### 5.1.3.3 Brand as Person

Since Hollow Guide productions will mostly be the work of one individual presenting and writing the articles, the Hollow Guide brand will assume a certain personality and associations from the producer. This can also be a weakness for the brand, as although articles communicate less personally, if the personality of the presenter is too divisive in videos it might alienate certain viewers.

### 5.1.3.4 Brand as Symbol

As the visual brand is designed, it is important that the logo and its mark can be applied to a variety of contexts without rendering it unrecognisable. This logo, and at the very least its mark, will be heavily used to brand the material that Hollow Guide produces. Through formulating a conceptual brand identity and beginning the production of the venture, hopefully catchphrases will arise that can be used in promotional materials for Hollow Guide, with the goal of building brand awareness and value.

## 5.2 CREATING THE BRAND LOGO

### 5.2.1 Considerations

In terms of chronology, work on the logo began before designing brand fundamentals, such as its grid or its colour palette. This is of no consequence, as a logo retains its own internal scale that adapts to the canvas it is placed in and needs to be reproducible with a single solid colour. Throughout the brand creation process, I found myself going back and forth between writing this thesis, sketching logo ideas, seeking inspiration from existing brands and defining the

brand design fundamentals. A major concern for me was to create a powerful central symbol/mark for the brand in order to have confidence in defining the other aspects of the brand. I wanted to create a mark that would embody the spirit of the country I have grown up in and which provides the context for, at the very least, the start of the project.

### 5.2.2 Inspiration

After I had better defined the brand's identity by answering question exercises (Appendix 2), I proceeded to browse online resources to create a gallery of logos that had various aesthetics I found interesting or aspirational (Appendix 3). From calligraphic logos to crests and badges, there was no central motif to my collection aside from amassing a collection of logos that present a good execution of an idea. My goal was not to find a couple of good logos and creating a hybrid of them, rather it was to study the various compositions their designers had created, whether it was clever use of closure to create hidden shapes or achieving clear figure-ground distinction in a detailed composition, to better guide the creation process of my brand's logo.



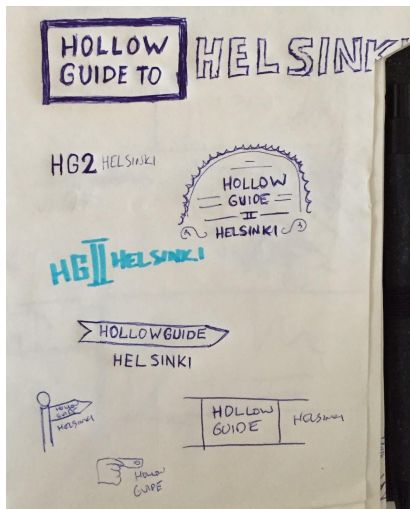
**Figure 15** *The Singing Easterman logo (TAS 2011)*

As an example, The Singing Easterman logo (Figure 15) is visually distinct, there is no mistaking that it refers to Easter Island, with its prominent use of the *moai* statue front and center. Its use of saturated colours connote the sky, sea and land create a welcoming sense of discovery. Although the logo features distinct outlines, it's questionable how well this logo would function in monotone (pure black) or even grayscale, or how legible it would remain in small sizes. However, its distinct visual appearance and creative use of cultural symbolism caught my attention and appreciation enough to warrant inclusion in my inspiration gallery.

In addition to these logos, I also studied books detailing Finnish design, advertisements, maps and drawings to find inspiring design decisions, to find common design principles in Finnish design and to explore how Finland has been historically been presented as a travel destination (Londen et al. 2007; Savolainen 2012; Knapas and Koistinen 1993). These explorations were

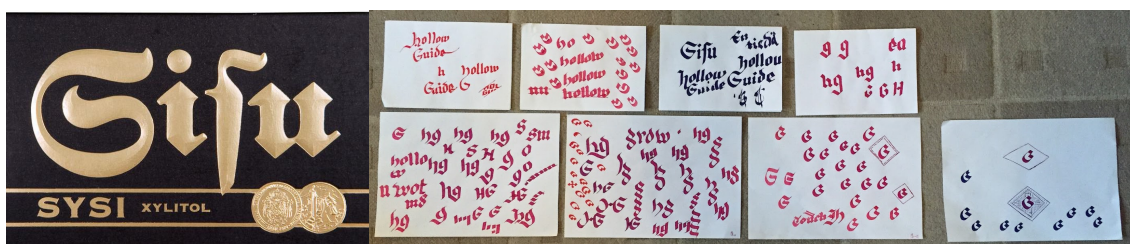
more casual than investigative, and thus I will not go into detail to present my thoughts on these designs, aside from examples that arise later in their sections.

### 5.2.3 Outline sketches



**Figure 16.** Early concepts for the logo

After reviewing my selection of logos to draw inspiration from and answering brand identity question exercises, I proceeded to think of how to bring these ideas into a single mark. I did not want to create something that would be too Helsinki-centric, as the concept of the website extends far beyond creating content related to the city. However, it was important for me to bring some sense of heritage from Finnish iconography and design. This was a requirement I set for myself that I noticed myself returning to constantly, but putting that in practice was extremely difficult, as all concepts I imagined were either too narrow (e.g. a signpost logo) or too general (e.g. all-caps title wrapped in a rectangle).



**Figure 17.** Sisu package (left) and Calligraphic sketches of the Hollow Guide mark (right)

After feeling gridlocked with attempts to draw an idea for the logo, I tried a calligraphic approach to logo sketching. Although I was writing more freeform, not trying to create any specific shape, I became less interested in trying to write out the entire brand name and found myself

experimenting with the letters H and G to see if I could create a unified mark out of them (Figure 17). With iterations, I dropped the H and focused on creating a fluid G letter, inspired by the Sisu pastille logo, which uses a black letter alphabet that can appear to spell “Gifu” instead of its true spelling. By drawing various iterations of the letter G inspired by the pastille logo, I found myself repeating a certain variation to try and find an aesthetic balance between its parts. What began as a four-part letter simplified to being drawn in just two strokes, until I had a strong sense of the logo mark proportions.

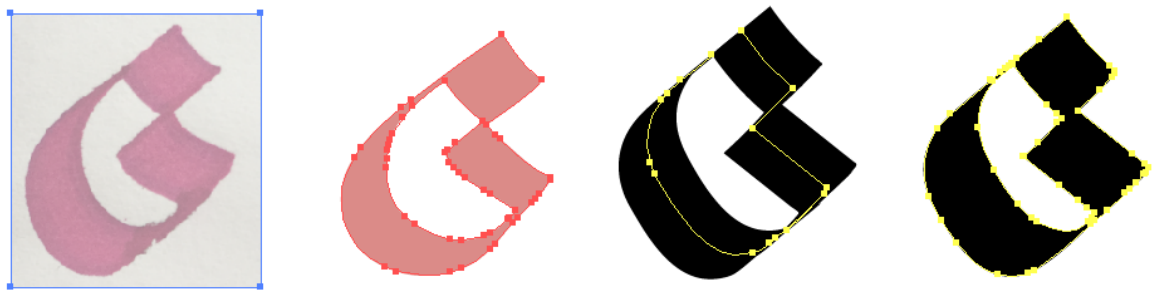
Although originally I wanted to create a mark that would have included the entire brand name, I became enamoured with the diversity of the letter G. Aside from its literal meaning of Guide, it also echoed my last name, Gusatinsky, as well as my artist name, Gram (from Hollow Gram). Even though the letter is distinctly a G, without experimenting and being influenced by the Sisu pastille logo I am not able to say I would have arrived at the same mark, and so I also see Sisu and Suomi within that mark. Because it is only one letter, I believe it has a better chance of becoming a highly recognisable symbol of the brand if marketed correctly and reaching a wide enough audience (Airey 2010, 38).



**Figure 18.** Ballpoint pen sketches of the Hollow Guide mark

For more fine control over the widths of the letter, I continued by drawing with ballpoint. By drawing each line of the letter separately, I could control the proportions in any manner I desired. With this method I realised that I wanted to taper the places where the various parts of the letter meet to be as small as possible, which I iterated in drawing (Figure 18). Although this approach gave fine control, I still preferred the uniformity that drawing thick lines with calligraphic pens gave me instead of drawing each line separately with a pen.

#### 5.2.4 Digitisation of the mark



**Figure 19.** Comparison of digitised versions of the brand mark in Illustrator

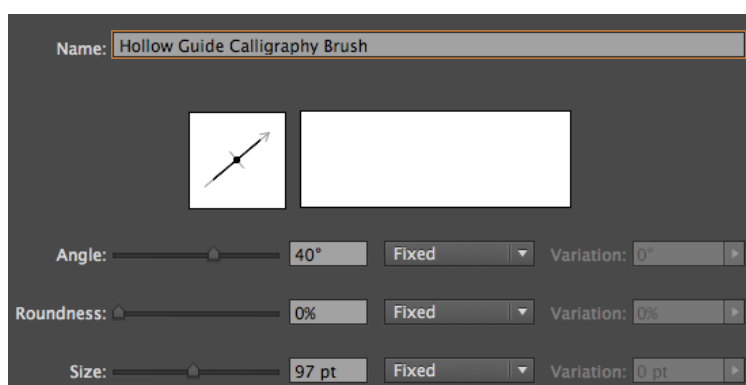
Digitising the Hollow Guide mark was not as straightforward as I had hoped. After selecting and photographing a sketch of the logo mark (Figure 19, first mark in purple), I proceeded to try and digitise it by using the pen tool to recreate the drawn mark as paths (Figure 19, second mark in light red). This approach was less than ideal, as my attempts to replicate the smoothness of the lines I achieved with my calligraphy pens became bumpy and uneven in their digital form.



**Figure 20.** Early attempt at recreating the brand mark with geometric shapes



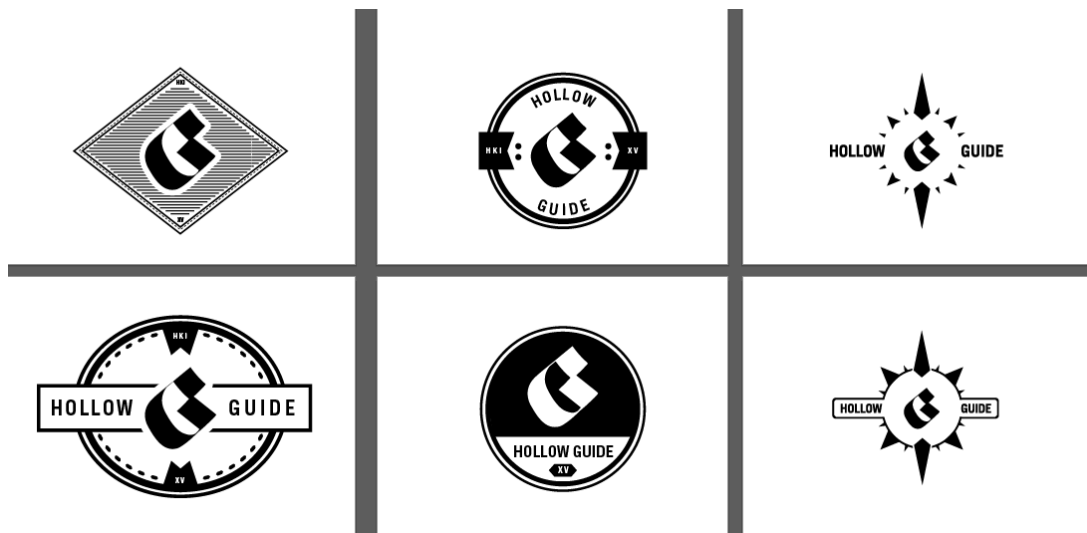
I attempted to recreate the logo using shapes by drawing squares (Figure 20), rectangles and spheres to make a more geometrically harmonious composition, but I soon saw that this approach would not yield the aesthetic I was seeking and had innate problems with its typographic fidelity: the arm of the letter G slants slightly more horizontally than the beak of the letter, which does not draw attention to itself when hand-drawn, but becomes more apparent when drawn with simple shapes. It is interesting to note that that a more curved shape that is less geometrically rigorous shape is more appealing to the eye than one that is sharper in its edges, a finding that is backed by research (Bar and Neta, 2006).



**Figure 21.** Settings for custom Adobe Illustrator brush

The solution for digitising the mark successfully was to use a drawing tablet (a Wacom Bamboo) and defining a custom brush setting (Figure 21) to replicate the two strokes I use to draw the mark by hand (Figure 33, third mark in black). This allowed me to have smooth control in creating the curves and shapes of the mark without altering the stroke angle. After iterating several drawings of the mark to create one I was most satisfied with, I tweaked the drawn lines to better intersect one another and then expanded the lines into a path for further tweaking and editing (Figure 19, fourth mark in black).

### 5.2.5 Design of the final logo



**Figure 22.** Early logo iterations

After creating a digitised version of the Hollow Guide mark, I decided that I wanted to create a more wholesome logo to situate the mark in to further distinguish the brand and its purpose. I experimented with various forms (Figure 22), some based on early drawn sketches and others through ideas that came to me as I was illustrating the other variations, but none of the logos seemed to capture the free, versatile spirit I wanted Hollow Guide's logo to represent.

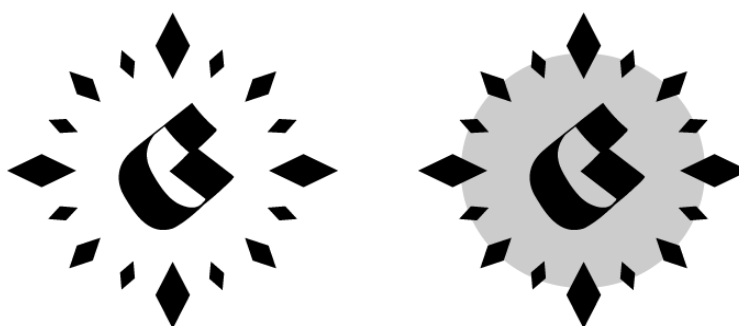


**Figure 23.** Poster by Tita Gestranus (Londen et al. 2007, 172–173) promoting Finnish tourism (left) and a magnified compass detail from its bottom corner (right)

Although I liked the idea of utilising a compass motif for the logo, my iterations had proved to be too spiky, making them appear more like naval mines (Figure 22). I recalled a poster from *Come To Finland* (Londen et al. 2007) with a very unique and spherical compass detail in its corner (Figure 23). After studying its style and proportions, I decided to create my own version

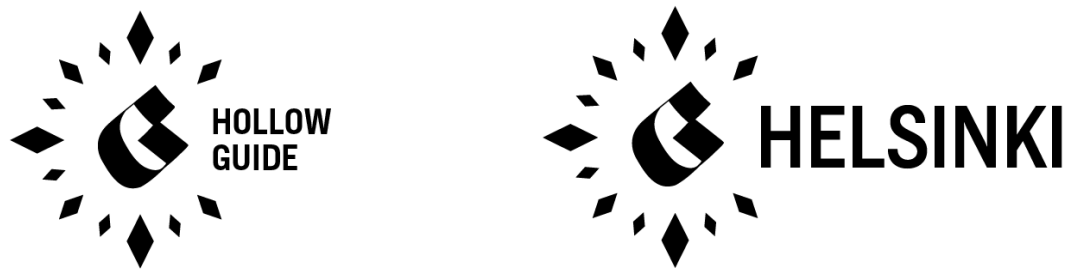


of it. I felt that the logo had too many elements for my liking, particularly the triangles between the lozenge elements. I created my own version of the compass around a sphere and ensuring angles matched each opposing element with straight lines rotated to  $45^\circ$  and  $22,5^\circ$  angles (Figure 24). The largest lozenge elements (representing North/South and West/East) were furthest from the sphere, the  $45^\circ$  lozenge elements centre was aligned with the sphere and the smallest elements' centre are slightly within the sphere. This helps create a sense of kinetic energy, as if the elements are exploding outward from the logo centre and make a more interesting composition than if all elements were centre-aligned together.



**Figure 24.** *Final logo in monochrome (left), logo with sphere showing lozenge relations (right)*

The resulting logo had the benefit of having very loose closure that allows it to resemble a compass, twinkling star or even a simplified lotus-like flower. These associations are positive, as the brand desires to be associated with direction and navigation. The benefit of making the individual lozenge elements proportional and relatively square, compared to the previous logos, allows the logo to easily fit into a 1x1 square or circle, which is a popular avatar size in websites and allows it to better fit any grid system or canvas it might be placed in. Its clear legibility in all sizes enables it to be recognisable even when printed in a single colour. Although distinct, it is also very minimalistic with its gratuitous use of negative space, allowing me to later develop it further if I feel the need to make it more detailed. If the logo eventually evolves in appearance, it will only be a fitting expression of the brand maturing.



**Figure 25.** Examples of modifying the logo to include the brand name (left) or to label its covered topics (right)

Due to the consistent use of lozenge elements surrounding the logo mark, removing a portion of them does not destroy the closure effect and allows pairing the topic name with the logo to clearly communicate to the viewer they are watching or reading about a certain topic that has been produced by Hollow Guide (Figure 25). Therefore, this logo follows the seven principles of a high quality logo (Airey 2010, 38) outlined in Section 2.5 (see pages 11-12).

## 5.2 DEFINING BRAND DESIGN FUNDAMENTALS

### 5.2.1 Typography

I began searching for suitable typeface pairings on Typekit, which is a service provided by Adobe to its Creative Cloud users that brings together hundreds of high quality typefaces from various type foundries around the world. I prefer this service to Google Fonts, another font repository, as Typekit provides higher quality typefaces that would otherwise be too expensive for me to utilise.

CRONOS PRO	MUSEO SANS ROUNDED	TRAJAN PRO	FF META WEB PRO
Hollow Guide	Hollow Guide	HOLLOW GUIDE	Hollow Guide
Helsinki, Finland	Helsinki, Finland	HELSINKI, FINLAND	Helsinki, Finland
Quick & witty, sensational!	Quick & witty, sensational!	QUICK & WITTY, SENSATIONAL!	Quick & witty, sensational!

**Figure 26.** Various typeface fonts considered for Hollow Guide headings

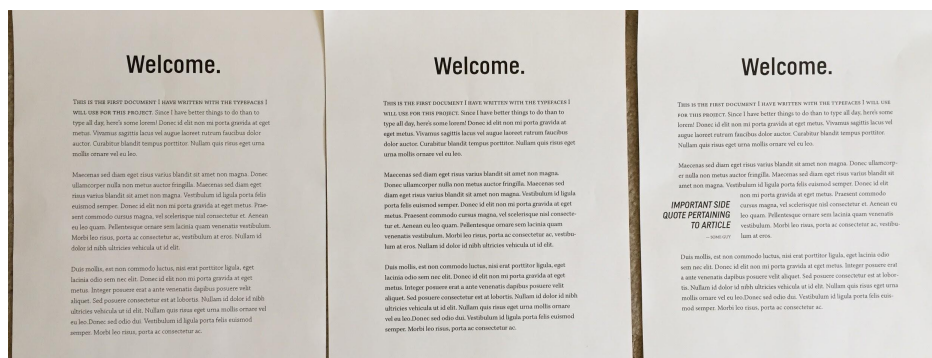
My goal was to find a sans-serif typeface for headings and pair it with a serif typeface that would be suitable for long form reading, such as the articles that will complement the entry's video. I amassed a collection of roughly 20 different typefaces that had different characteristics to each

other: some had slight serifs, such as Trajan Pro, while others were more playfully round, such as Museo Sans Rounded. Figure 15 displays four fonts that were considered. The placeholder text “Hollow Guide Helsinki, Finland Quick & witty, sensational!” was used to give me a sense of the fonts range in character expression. It might appear slightly silly, but it was more relevant than a more generic placeholder text, such as “The quick brown fox jumped over the lazy dog”.

## **Hollow Guide Helsinki, Finland Quick & witty, sensational!**

*Figure 27. Helsinki Medium font*

As I explored various typefaces, I attempted to look for something that had some connection to Finland: whether it would be the type designer or inspiration from something Finnish. I happened to come across Ludwig Übele’s website ([ludwigtype.com](http://ludwigtype.com)), which featured a very complete typeface named Helsinki that was inspired by the typeface used in Finnish road signs. These signs were most probably inspired or directly use the typeface DIN 1451, created by the German Institute for Standardization (Deutsches Institut für Normung), which has gained wide use worldwide in public road signage (Walters 2013, 1942). The idea of using a very complete typeface (featuring 14 fonts ranging from Extralight to Black Italic) that is directly related to Finland and even named after the city that will be my first major topic to explore proved irresistible. The only caveat was that LudwigType was selling the entire typeface for € 249, a price I could not afford. I contacted the type foundry and offered an exchange: if I was given the typeface for free, I would give the type foundry credit in the website footer as well as give them an opportunity to give input and be part of creating the Hollow Guide to Typography once it would be produced. Thankfully Ludwig was very fast in replying and agreed to the exchange, enabling me to use my main choice as the primary Hollow Guide typeface.



**Figure 28.** Basic page layout experiments with main and body typefaces

After selecting the main typeface, I used Adobe TypeKit to select serif typefaces to use for the main body text of Hollow Guide. I then used Adobe Illustrator to trial various body fonts to see how they interacted with the Helsinki typeface. After narrowing my selection to three typefaces: Chaparral Pro, Minion Pro and Adobe Caslon Pro.

Maecenas sed diam eget risus varius  
er nulla non metus auctor fringilla.  
amet non magna. Vestibulum id ligu-  
non mi porta  
cursus magn  
leo quam. Pe  
vestibulum.  
lum at eros.

**IMPORTANT SIDE  
QUOTE PERTAINING  
TO ARTICLE**

— SOME GUY

**Figure 29.** Close up showing Helsinki Medium Italic and Minion Pro Regular

After creating a basic page layout and comparing how the anatomy of the two typefaces work together (Figure 28), I chose Minion Pro, as I felt its strokes and counters were best balanced with Helsinki from the typefaces I initially considered. Still, after working with Minion Pro on the Hollow Guide grid system, I felt that the alignments between the two typefaces were too disparate and the x-heights did not work together well enough. I returned to TypeKit and looked for other serif typefaces that seemed to have taller a's and e's. I analysed the relations between the font heights and thicknesses in Illustrator by drawing semi-translucent blocks based on the Helsinki lowercase "a" and "g". I used this format to compare several fonts, including their uppercase variants to see how their anatomies would fit together.

AaGg AaGg AaGg AaGg

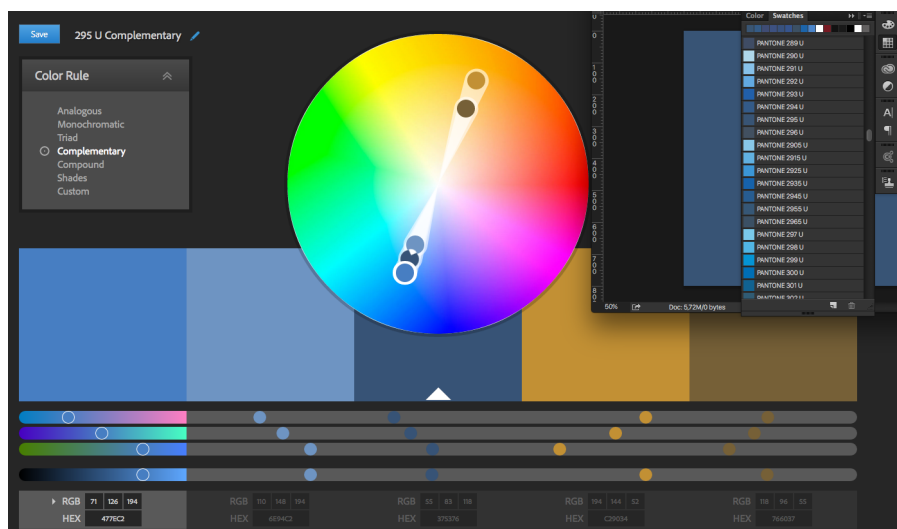
Minion Pro Helsinki Kepler Std FF More Pro

**Figure 30.** Comparison of Regular font weight alignments

Ultimately FF More Pro was most geometrically analogous to Helsinki, but I felt it to be too unrefined with its slab-like serifs and thick strokes. I felt Kepler Pro had the most eloquent balance between being symmetrical with Helsinki but having its own distinct character. When compared, Minion Pro seemed more apparently to not fit Helsinki after all. It's interesting how finding a more suitable solution makes the previous option appear much less ideal as the level of analysis becomes more refined. The versatility of the typefaces, due to Helsinki's rigorous consistency and pure alignment combined with Kepler Std's gentle personality guarantees an extensive typographic palette with which to create compositions.

### 5.3.2 Colour Palette

As a brand, Hollow Guide has a dichotomy of being both positive, excited, passionate, which connotes a bright palette, and simultaneously being serious, intense and educational, which connotes a subtler and darker palette. As I thought about this, instinctually my mind went to the colour blue, as it is known to emotionally be associated with calm, authority, intelligence, trust, duty, (Wright 2008) as well as to the flag of Finland. The palette I would create would serve as the palette for the first phase of the brands existence, the Hollow Guide to Helsinki portion of the brand, as other topics and Hollow Guide itself will eventually have their own palettes as the time comes to diversify the brands offering.



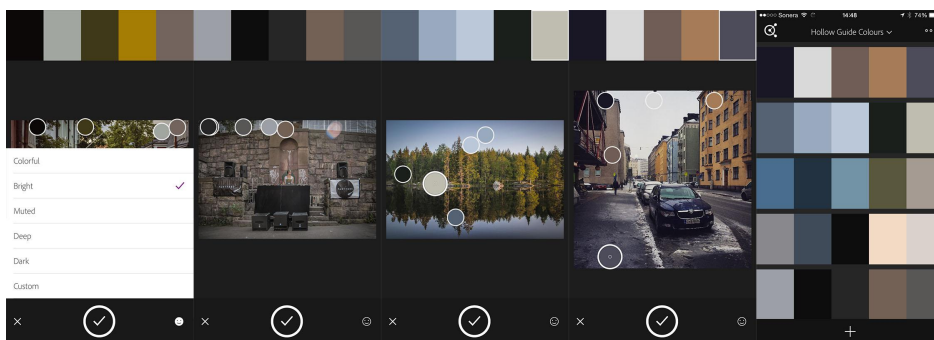
**Figure 31.** Photoshop CC opened with PANTONE Uncoated swatches and open canvas filled with PANTONE 295 U(top right), Google Chrome opened with Adobe Color CC web-site and a complementary swatch generated from PANTONE 295 U

For inspiration, I opened my PANTONE Uncoated colour swatch preset in Photoshop CC to browse for a blue hue that resonated with me and felt applicable to Hollow Guide. The reason for using PANTONE libraries is to select colours that can be represented in print with the highest fidelity, as PANTONE is an industry-leading colour standard provider. Although I do not have the PANTONE colour guides, selecting their digital counterparts is close enough for me at this point (PANTONE n.d.). I did not want to select a bright colour, as I think I “feel” the implications of a colour more when it is less saturated and dark than bright and saturated, I feel it overwhelms my senses to evaluate the tone. Since I was planning to use Adobe Color CC to find complementary colours, I was not worried I would end up with a dull palette. I experimented with several PANTONE colours, for example 2757 U and 280 U, and felt that 295 U had a good mixture of being an irregular shade of blue and still be pleasant to look at and provides a wonderful mustard yellow and brown hues on the opposite side of the colour wheel (Figure 31).



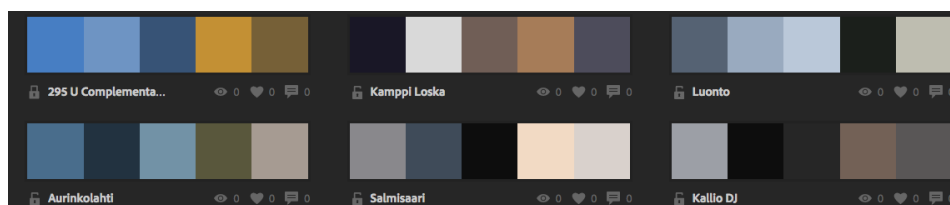
**Figure 32.** *Complementary colour palette from PANTONE 294 C, the official blue of the Finnish flag*

In comparison, the official blue of the Finnish flag is PANTONE 294 C (Finlex 827/1993, 2 §), and its complementary colour palette is much more saturated and bold, lacking the subtlety a less saturated palette affords (Figure 32). If Hollow Guide used something this saturated, it threatens to be a weakness of the brand for being too captivating, drawing unnecessary attention to itself when it should be supporting the presentation of a topic and its content instead.



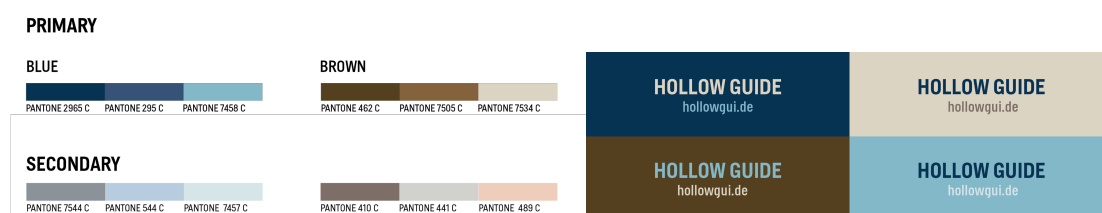
**Figure 33.** *Adobe Color CC iOS application showing the colour palette algorithm options (leftmost screenshot) creation of three of the five colour palettes (middle three screenshots) and the resulting five palettes (rightmost screenshot) from photographs taken by the author*

In addition to exploring PANTONE colours, I used the Adobe Color CC mobile application on my iPhone to pick out colours from photographs I had taken. Although the application has algorithms for colour palette creation, I used “Colorful” or “Bright” settings as a starting point and selected manual points in the image that felt to me to be the ideal combinations (Figure 33). This approach had its limits, as the photographs I used did not have a wide gamut of colour, due to their surroundings and due to the stylistic manipulation of colour values in Adobe Lightroom 5 for the end results. By looking at the resulting colour palette library (Figure 34), it’s obvious that the PANTONE approach yielded the brightest palette of the six, although the subtler hues in the other palettes interested me as well.



**Figure 34.** Resulting colour palette library

At this phase, I felt strongly that the solution for generating Hollow Guide’s colour palette would not be achieved with either approach, but rather as a combination. From this point, I opened all the Hollow Guide colour palettes in Illustrator (Colour Theme palettes synchronise between all Adobe software) and tried various combinations of the colours they provided. My idea was to create a primary colour palette that would consist of blue and brown hues, for the reasons explained previously in this section. When I found hues that worked together and felt they fit the brand, I used colormaid.com to find approximate PANTONE equivalents of their hue.



**Figure 35.** Hollow Guide colour palette (left) and examples of it in use (right)

The resulting colour palette (Figure 35; Appendix 4) is reproducible in digital and in print with high fidelity and is versatile to deliver many styles, as the examples in Figure 35 demonstrate.

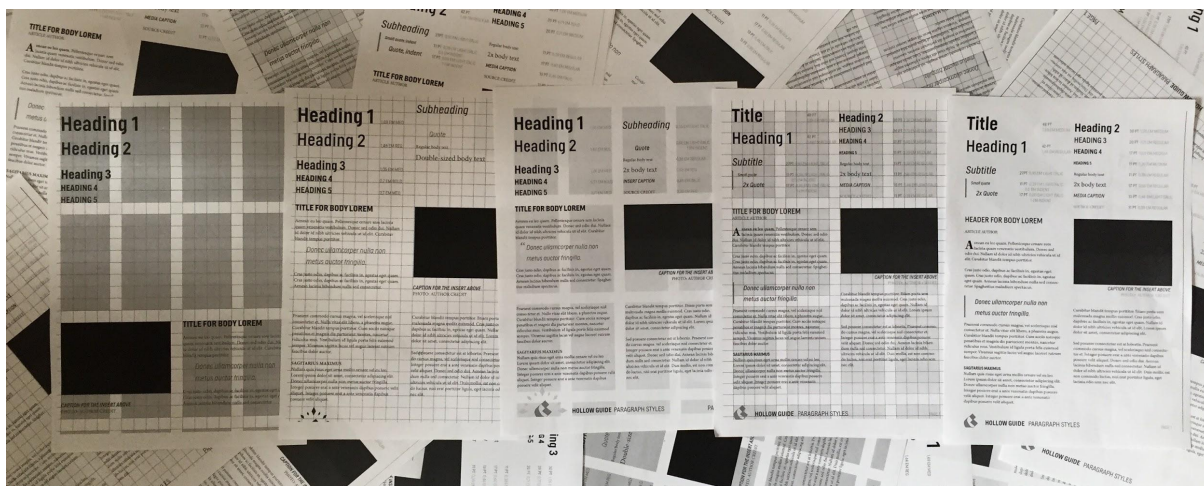


The palette's hues are soft on the eye but not too drained of colour or too distinct with contrast as to be bleak.

### 5.3.3 Grid System

Deciding on a grid system for Hollow Guide requires developing a system that can adapt to a variety of canvases: from printed paper to a responsive website to its videos. In addition to creating margins and columns, the grid must also address typographic measurements: how will the various heading sizes, quote indentations and list styles best complement the grid?

I started by establishing a standard A4 portrait grid, as its fixed size of 210 x 297mm was an ideal canvas for me to work with to create the basis of the Hollow Guide grid system. I decided to create the basic 1x1 unit as 10x10mm (28,35 pt x 28,35 pt), dividing the A4 into roughly 630 units, 21 across and 29,7 units down (Width / 21 = 1 unit). The imperfect last row is not of concern, as the page bottom will be used for the footer, with appropriate spacing the missing portion will not interfere with the page alignment or grid effectiveness. The full Hollow Guide Grid System is included as Appendix 5.



**Figure 36.** Development of the A4 Portrait grid system

Once I had established my base grid, I decided that I wanted to have four main columns that would then be divided into several fields by defining their height. Keeping a single unit of margin between the columns, the grid fit exactly four columns that were 4 units wide. Doubling the width and using it for the field height allows three rows of fields, with an additional partial row of  $\frac{1}{5}$  size fields, suitable space for the footer content. After filling the grid with filler content and



selecting some arbitrary sizes for them, I deemed that this grid would be suitable to arrange any number of print compositions, whether for articles or poster design. I proceeded to defining the sizes for the typography, with the intent to establish enough sizes to allow composing pleasant long text, as well as creating captivating posters. In practice, this meant creating a wide range of headings, as well as two sizes for body and quote text. Through many iterations, I was satisfied with the sizes I had defined (Figure 36). I marked the point size (pt), unit scale (em) and font weight next to the corresponding paragraph style to allow quick future referencing.

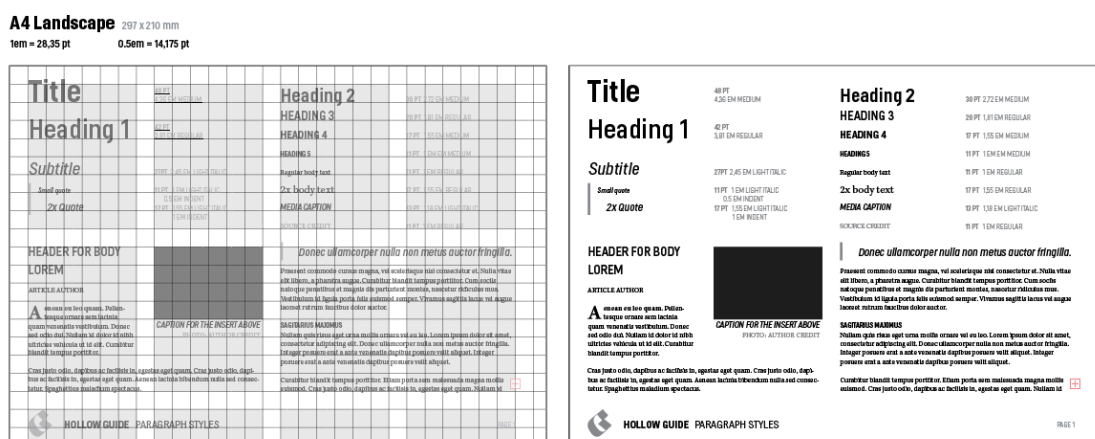
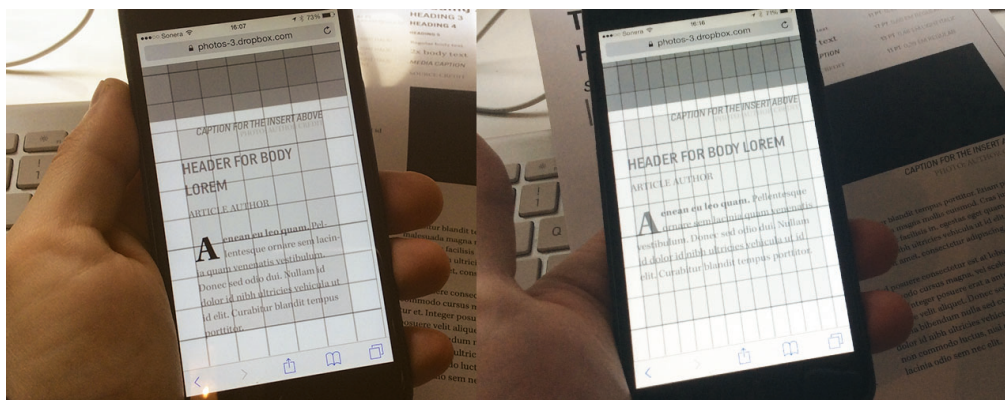


Figure 37. Landscape A4 grid

Once the A4 portrait proportions were established, I proceeded to adapt the grid to the A4 landscape orientation. The basic unit size remained the same, as instead of defining the unit size by width, I instead use the canvas height ( $\text{Height} / 21 = 1 \text{ unit}$ ). Having three rows complete of fields, as with the portrait orientation, would make the fields significantly shorter. I decided that in this grid system, fields would always be taller than they are wider. For the A4 Landscape grid, this meant that fields would be 6 units wide and 8 units tall. This leaves a third row of imperfect fields 2 units tall, or  $\frac{1}{4}$  the height of a full field, to be used for the footer. Typographic elements did not need refinement, as the base grid unit has not changed (Figure 37).

For digital canvases, I realised quickly that creating a suitable grid that could adapt to all screen sizes would require an iterative and mobile-first approach: complete design of grids that are meant for the web cannot be realised through Illustrator, but I had a desire to establish a starting point from where to begin. Although creating the Hollow Guide website is outside the scope of this thesis, a basic exploration into the considerations mobile design requires is relevant.

Mobile phones come in a wide variety of sizes (Chelariu 2013) and creating legible content that is nonetheless aesthetic requires many iterations to create. My basic division of web canvases was Portrait Phone at 320 pixels (px) wide, the minimum width of iPhone devices; Portrait Tablet at 700px wide, fitting the iPad with room to spare and many iPhone models in landscape mode; Landscape Tablet at 900px wide, fitting the iPad and extremely low-resolution desktop browser windows; Full Screen Browser at 1000px wide, suitable for the vast majority of desktop monitor sizes (Melanson 2012). I chose to consider the Apple iPhone and iPad base resolutions for mobile device canvas size, as no modern smartphone uses resolutions that go below 320px (Perosi 2014). Hypothetically, if a tablet would view the digital content with a width of less than 700px, it would merely see the Portrait Phone grid instead, similarly to how a low-resolution desktop with a windowed browser might see Landscape Tablet instead of the Full Screen Browser grid. One issue the grid system faces in web development is that the portrait/width landscape/height unit division model in web is difficult, as determining and utilising browser viewport height for CSS rules is not simple (DiFeterici 2014; Bracey 2014). My solution to this is determining unit sizes based on viewport width, even if the device is in landscape. It is notable that practically all websites are portrait oriented when viewed in their entirety, as web content is designed with the intent of scrolling. Ultimately this consideration has no effect on the viewing experience, they are merely possible alterations to the set grid system rules for web compositions.

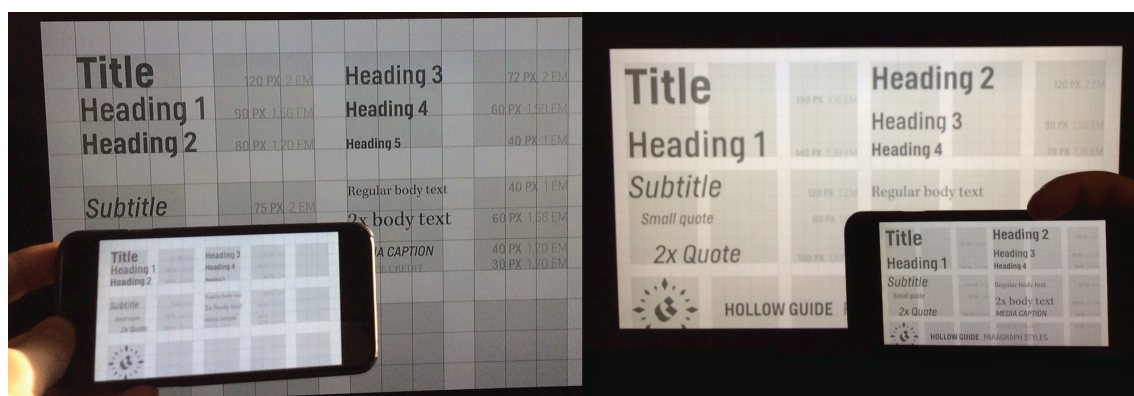


**Figure 38.** Mobile grid with 7 unit wide canvas (left) and 14 unit wide canvas (right) on an iPhone 6

For the scope of this thesis, I worked on the smallest resolution, the Portrait Phone canvas, as I am a big proponent of mobile-first design (Wroblewski 2011) and have worked on many of my

projects by focusing on creating the grid system on the smallest screen size first. To start building a mobile grid, I first needed to create a one column base grid. Most mobile phone screens are so small in our hands that developing two columns is impractical for me to consider. Contemplating the 21 unit width of the portrait A4 grid, it is evident that the unit number divides easily with 3. I first attempted to reduce the grid to 7, dividing the number by the set Portrait Phone width (320px), resulting in a 46 x 46p unit size. I imagined that leaving the side padding extremely wide, it would result in a pleasing reading experience. Media could be placed full width, I imagined it would not be an issue. After creating some dummy text to test the grid on my iPhone 6, I noticed that the resulting padding were too large: there was not enough room for content placement. I then halved the unit size, resulting in a 23px unit size. This unit size created enough space for more content while still providing ample padding for high legibility.

For typographic sizing, I read Pamental's (2014) article on modern responsive web typography. I did not directly follow Pamental's scale, as my scale was more dynamic, balancing the ability to utilise the grid for information density or visual presentation, but his article was instrumental in convincing me to shift to a 16px size for body text, as I was originally contemplating a 14px size. I took into consideration the proportional relations of text styles in the A4 grid, as to not deviate too egregiously from its scale. Print media however has more dynamism than mobile, as mobile needs to enable devices of all sizes and users in a variety of contexts to clearly find and consume the content they desire when they need it (Wroblewski 2011, 24–28).



**Figure 39.** First video grid iteration (left) and final video grid (right)

In addition to print and web canvases, it was central for Hollow Guide to have a grid for video. Hollow Guide intends to publish its videos in Full HD resolution, which is 1920 x 1080px in size, commonly referred to as 1080p (Clark 2006). Although there are other aspect ratios for screens, the empty space will appear as black bars. The main consideration for video is that the grid

system and typographic scale has to work for various screen sizes. As with web canvases, a video might be consumed on a small mobile screen or a large TV. Unlike web canvases, video is not responsive, in that it is merely scaled to fill the screen.

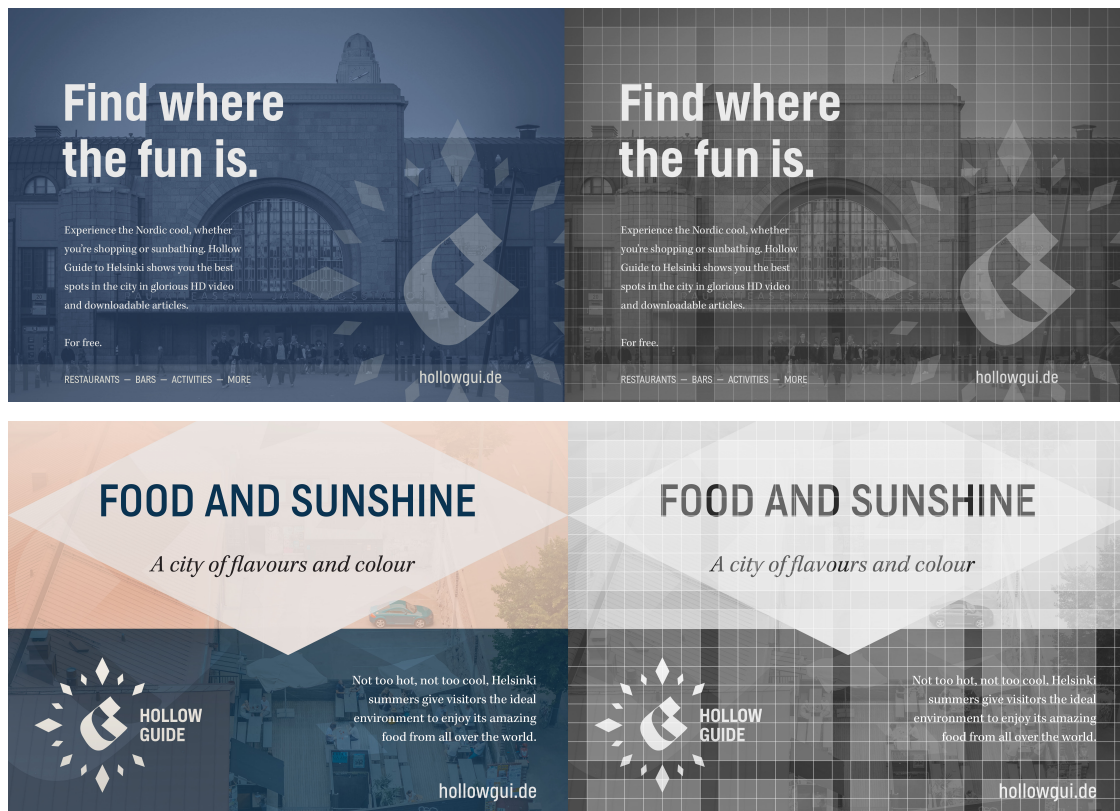
I initially created the base unit for the video grid by dividing the width by 21 and creating 3 x 3 fields (Figure 39), but noticed my error, as in landscape canvases this grid system uses the height. Dividing the height or width of the Full HD Video resolution results in uneven numbers (51,429 and 91,429 respectively), but the resulting base units (51 and 91) fill the canvas well. The resulting grid has 6 columns and 2 full rows of fields, with an incomplete 3/7 row of fields at the bottom. Normal 1 em body text is still legible on small screens, but the use of titles and headings should be emphasised. Optimising for long form text would be counterproductive, as video is a moving visual medium that requires Hollow Guide to produce videos that focus on quality presentation with bite-sized pieces of content.

By creating grid models for print, web and video, I have established an initial grid system that takes into consideration its canvas and medium to determine the grid size and typographic scale to present content, which can be adapted to any intermediary canvas size. If I needed to design an portrait A3 poster (297 x 420mm), I would divide the width by 21, resulting in 14,14mm. In effect, I merely scale the A4 size (10mm units) to the A3 (14mm units), and the grid scales seamlessly. For web, I will need to iterate the final typographic scales, but the scaling concept is the same: determine the width (and possibly height) to determine the viewport size and present the grid that matches its size

### 5.3.4 Examples in use

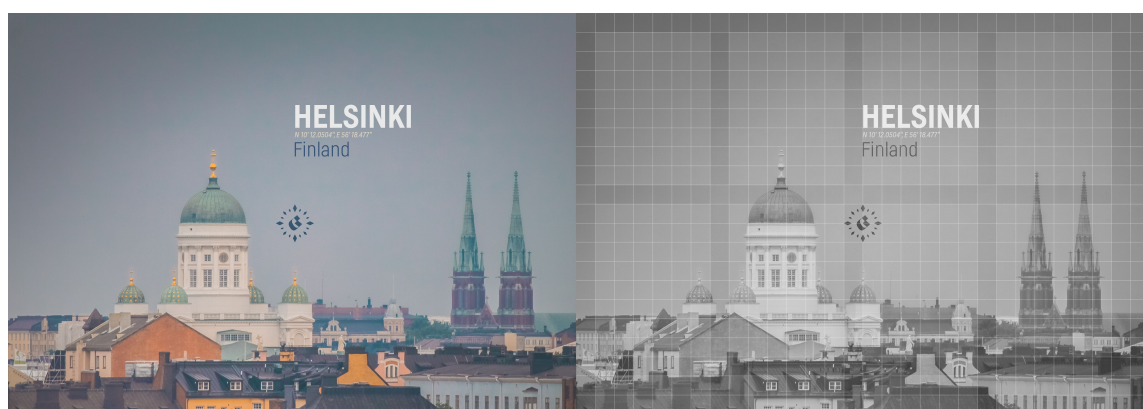
Combining all the brand elements covered in this section resulted in the following examples that were created from photographs of Helsinki I had taken in 2014, allowing me to see how the visual brand identity functions together. All designs here utilise the Hollow Guide colour palette, typography and grid rules. Element compositions and text copy were created for the purpose of this thesis and do not necessarily reflect the final tone and visual style of the brand.





**Figure 40.** Examples of simple advertisement-style compositions in A4 Landscape

To advertise Hollow Guide, I will develop printable advertisements that will utilise photographs and other graphic media from locations where Hollow Guide has produced videos. The use of lozenge shapes from the logo intrigue me and merit further visual exploration and integration into the brands visual language.



**Figure 41.** Example of a minimalist-style card shot, adaptable to wallpaper or video use

## 6 CONCLUSION AND DISCUSSION

The intent of this thesis was to create and design a brand identity for Hollow Guide. Difficulties arise from the nature of the undertaking: one is creating the visual framework that defines how a brand appears to everyone who comes into contact with its message and products. Considering the brand's audience, market and unique value proposition are instrumental in providing perspective to make decisions regarding how the visual identity should present the brand.

Although I have worked with clients and myself before to craft brands, ranging from cleaning companies to international mobile app development houses, I have never so thoroughly conceptualised a brand identity from start to finish: usually my own brands are not as conceptually formulated, and client brands that are more conceptually formulated have various extraneous factors that influence the creative choices available for their design. Having such freedom is not necessarily an asset: challenging myself to reflect the Finnish background of the brand helped me have a perspective through which to design the brand logo. Without having a concept to base a design, it can feel as daunting as trying to reinvent the wheel. Although every element and motif present in the final logo has been utilised before (the lozenges, the compass appearance, the Old English-style G), their inclusion came from independent choices that resulted in a combination that I believe is completely unique, in the sense that those elements have not been combined in the manner that the Hollow Guide brand has.

My work experience has focused more on visual design than brand conceptualisation, and in this regard I found it more challenging to articulate the values and mission of the brand clearly more than I did designing the visual appearance, although this followed after the conceptualisation phase. Arguably, without the brand portion of this thesis the visual design would not have necessarily been as concept-based as it is. Analysing David Aaker's book (2002) provided rich tools to materialise the brand identity in a manner that nurtures its unique values. Although it is a single model, of which I utilised only a portion of, its insights into what a brand identity can be built from helped me transform a brand idea into a brand identity. One reason for not utilising more of Aaker's Model was because it was not designed for inexistent online brands, and much of its concepts, such as *brand value* or even the *brand-as-organisation* perspective introduced in this thesis, apply mostly to businesses that are already incorporated and have been operating for some time.

Drafting a theoretical basis for the design process was not a simple matter. Although I have studied and utilised various design principles throughout my career and considered creating guides to introduce the art of graphic design to viewers, this thesis challenged me to create a foundation that would support the documentation process of the brand design. Finding quality resources that can be referenced proved to be especially difficult, as I was unable to find a single book that would satisfactorily cover all aspects of design theory I wanted to include, *Universal Design Principles* (Lidwell et al. 2010) being the closest to achieving this role. Despite not coming across any data that conflicted with my understanding of them, it was valuable for me to once again revisit these core principles through resources that articulated the concepts better than I could have without them, as returning to basic theory only strengthens one's skill with them.

Designing always carries an element of chaos in its process, especially in a project such as a brand identity design, as it involves so many deliverables, from colour palettes and typography to the logo design. Crafting and selecting these results does not happen in a vacuum: working on one influences the other, and usually several aspects are considered and worked on together. It is difficult to document the process in a cohesive narrative, as design cannot be distilled into a set of observations or a set of instructions, since it involves making choices that can feel irrational or appear to come out of nowhere. On two occasions I reviewed work that I had considered completed and revised my decisions, as mentioned in their sections. Once with changing the body typeface from Minion Pro to Kepler Std, and in another instance improved the legibility of text sizes in the Full HD Video grid. As a designer, it is not always easy to forfeit your original decision, because you feel you made it with great consideration and arrived at the best result. Once you are committed to a certain choice, there is a degree of mental inertia that is proportional to the time spent arriving at the original decision, resisting the re-evaluation of options. In both instances, it became more obvious to me that I had not made the ideal choice, Minion Pro was too round and had too short of an x-height to properly work with the Helsinki typeface, and the initial video grid text sizes seemed significantly too small to capture and retain the viewers attention.

Utilising Aaker's (2002) and Phillips' (2012) exercises to create a conceptual brand foundation was challenging (Appendix 2), as finding the words to describe the intent and general ideas I have had about the brand proved to be harder than I imagined. Materialising its identity meant making definite statements that solidified its character. Formulating these brand statements

was for me an experience of noticing the gap between my intent and general desires and my abilities to crystallise such intents into meaningful proclamations that shape the identity of the brand.

Overall the resulting brand identity is unique and clear enough to be useful in facilitating the creation and propagation of informational content to viewers and readers of many different topics, while being adaptable enough to venture into any foreseeable market it will decide to enter. Only time and the efforts of its producer will determine whether the brand succeeds, but its design assets provide the means to achieve its goals while pursuing its mission. This experience has enhanced my knowledge of brand creation, as I analysed more brand theory than I have previously, which will help me as a designer and consultant when considering the various aspects that are involved in branding.



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## APPENDICES

### Appendix 1: Early outline of an information website from 2008

Working Title: Already Involved

Tagline: Because Questions Deserve Answers.

Summary:

My objective is to create a web-based community centered around content created primarily by myself with the assistance of my social and internet community. The concept is to create:

- \* First, an outline of where we are now as humanity, touching on the why and how to prove the validity of the theories.

- \* Second, to explain the nature of our existence and reality, our purpose and destiny.

- \* Third, to combine the theories presented into a holistic model for our governance and living.

- \* Fourth, to outline a course of action to change where we are now to where we should be.

The emphasis is the power of information and determination combined with the freedom to be free from outside constraints. Ideally the viewer will be able to grasp an overall sense of peace with oneself, to begin a journey of self-exploration into what they wish to accomplish/be and to find a balance in their life.

The videos are not necessarily published as an absolutely complete version, ie. second and third editions are likely once I gain more experience and resources to further elaborate and improve

Aside from video, articles, music and audio podcasts will be created to complement the video, with possibly even a daily news synopsis if feasible.

Execution:

Filmed at the house and outside in public areas based on scripts that address specific issues. Edited and mastered by me, in the future w/ effects and contributions by online community mav-ericks.

Get material ready so people can organize get-togethers to discuss issues and to try and come to understanding about them, lay it out as properly as possible, ie. instruct them to have a secretary jotting down major points brought out in the meeting, conclusions, etc. etc.

#### Delivery Structure:

Media will be primarily hosted on my website, uploaded in specific categories for which the material is best suitable. The videos will be uploaded on various video-hosting websites such as YouTube, MySpace, Vimeo, FileCabi.net, etc. to spread awareness. Articles will be free to redistribute and publish on other sites.

#### Website Categories:

The website will be divided into several categories, as such:

- \* News/Blog
  - + This is where I post updates and ramblings
- \* Videos
  - o Documentaries
    - + Full-length productions, essence of project
  - o News synopses
    - + Briefings of the news articles I've come across
  - o Documoments/Documini's/Minimentaries
    - + Small production documentaries that last 5-20 mins
  - o Discussions
    - + Ramblings without rigorous scripts
  - o Debates and Interviews
    - + Material relating to me discussing with other people
  - o User-submitted
    - + Hosting valuable videos that are important
- \* Audio
  - o Music
  - o Podcasts
  - o Other
- \* Articles
- \* About/Help
  - o This website

- + An statement-of-intent and explanation of the sites nature
- o Contact Us
  - + Contact info
- o Media
  - + Resources for media establishments, press releases, etc.
- \* Resources
  - o Links
    - + Collection of valuable websites and my bookmarks
  - o Material
    - + Raw, unedited video and audio for others to use in their projects
  - o Incomplete Projects
    - + Unfinished projects in various stages are presented for the community to be able to help grow, scripts, video and resources are listed here and a list of things necessary for its completion
  - o Tutorials
    - + How-to's
- \* Forums
  - + A place for the community and me to interact with each other

## Appendix 2: Branding exercises

*Exercise questions from the chapters of Building Strong Brands (Aaker, 2002).*

### 1. What is the soul of the brand?

The core idea of the brand is to provide high quality information presented in an interesting and engaging manner that empowers viewers to be more aware and in control of their lives by being introduced to new and compelling information. The soul of the Hollow Guide brand is that of an educator, a mentor, that distills the complexity of life into understandable and entertaining pieces.

### 2. What are the fundamental beliefs and values that drive the brand?

The Hollow Guide is driven by the belief that well-produced material about interesting topics will interest people who view videos online. The brand believes that people want to better their skills and understanding to better live their lives and that it is a basic human drive to learn about things they might never do and about places they might never visit.

Hollow Guide is built around the values of truth and human freedom, hoping one day to be considered an ambassador for science and human rights by highlighting the many facets and benefits of technological advancements and democratic societies, as well as suggesting what the future may be. Unfettered access to raw data as well as well-curated information is the combination of these values. Hollow Guide will provide substance to its claims with references and will make source information as accessible as it is able to.

The core value of the Hollow Guide brand is positivity: an affirmation of the force of life and humankind's drive to deeper understand and excel in all fronts and the belief that actively building one's perspective and attitude to be more positive will produce more well-being.

### 3. What are the competencies of the organisation behind the brand?

The Hollow Guide brand is built by Vitali Gusatinsky, who is its main producer. Vitali Gusatinsky has been designing graphics and websites since 1998 and producing videos since 2010. His abilities to design, film and present is the central legitimiser of the entire Hollow Guide venture.

### 4. What does the organisation behind the brand stand for?



Although there is no organisation per-se at launch, the intent of the Hollow Guide brand is to build an organisation of highly motivated and skilled individuals who work together to produce high-quality content that educates and inspires its audiences.

*Exercise questions from Carol Phillips' (2012) presentation.*

### **1. What is the brand's particular vision and aim?**

Hollow Guide aims to be a respected source of information and guides to English-speaking internet audiences. The brand's vision is to build a website that has a multitude of categories, each presenting an extensive amount of fascinating concepts in video and text form.

Vision: Providing a wide range of high quality information in articles, videos and references.

Aim: Become a leading provider of quality information in the topics it presents.

### **2. What makes it different?**

The driving differentiator of Hollow Guide to other information websites are its high quality of presentation, its openness and commitment to referencing its claims. No other online service is built in a similar manner. This is also to my knowledge the first internet-based information website from Finland targeted to an international audience.

Brand difference: The most open and high quality presentation online.

### **3. What need is the brand fulfilling?**

Hollow Guide provides viewers with interesting information concerning a wide array of topics from a unique perspective within a Finnish context. People are curious and interested in what they do not know and desire to learn about new things, whether they are ideas, places or people. This brand's duty is to create high-quality media to fulfill that need.

Need: People desire high quality informative material.

### **4. What is its permanent crusade?**

Hollow Guide will never cease to be a complete resource: there will always be new topics and new revisions to existing productions to create a more wholesome offering. There will always

be new concepts for people to explore that can enrich their lives, and with the democratisation of media production expanding with the advances in technology, more high quality information resources will arise. Through the collective efforts of all agents that push for more cerebral programmes and entertainment, it is the hope that together these will aid in further emphasising and pursuing rationality, science and personal liberty in our societies.

Permanent crusade: Challenge the world to be better.

### **5. What are its values?**

Hollow Guide values human life and the freedom of self-determination. It strives to provide high quality information and external resources to further peoples awareness and fluency in various subjects. High levels of transparency and rich availability of first source material is paramount to the advancement of human knowledge and Hollow Guide aims to contribute to this growing body of information.

Values: Science, freedom, openness, quality, aspiration, respect.

### **6. What is its field of competence? Of legitimacy?**

Hollow Guide displays its competence in the quality of its productions and the thoroughness of its references. The ability to create easily understandable narratives from difficult and expansive topics while providing material that validates its statements and assertions legitimise the brands presence in the conversation of its pursued topics.

Field of competence: Clarity and investigative thoroughness in information presentation

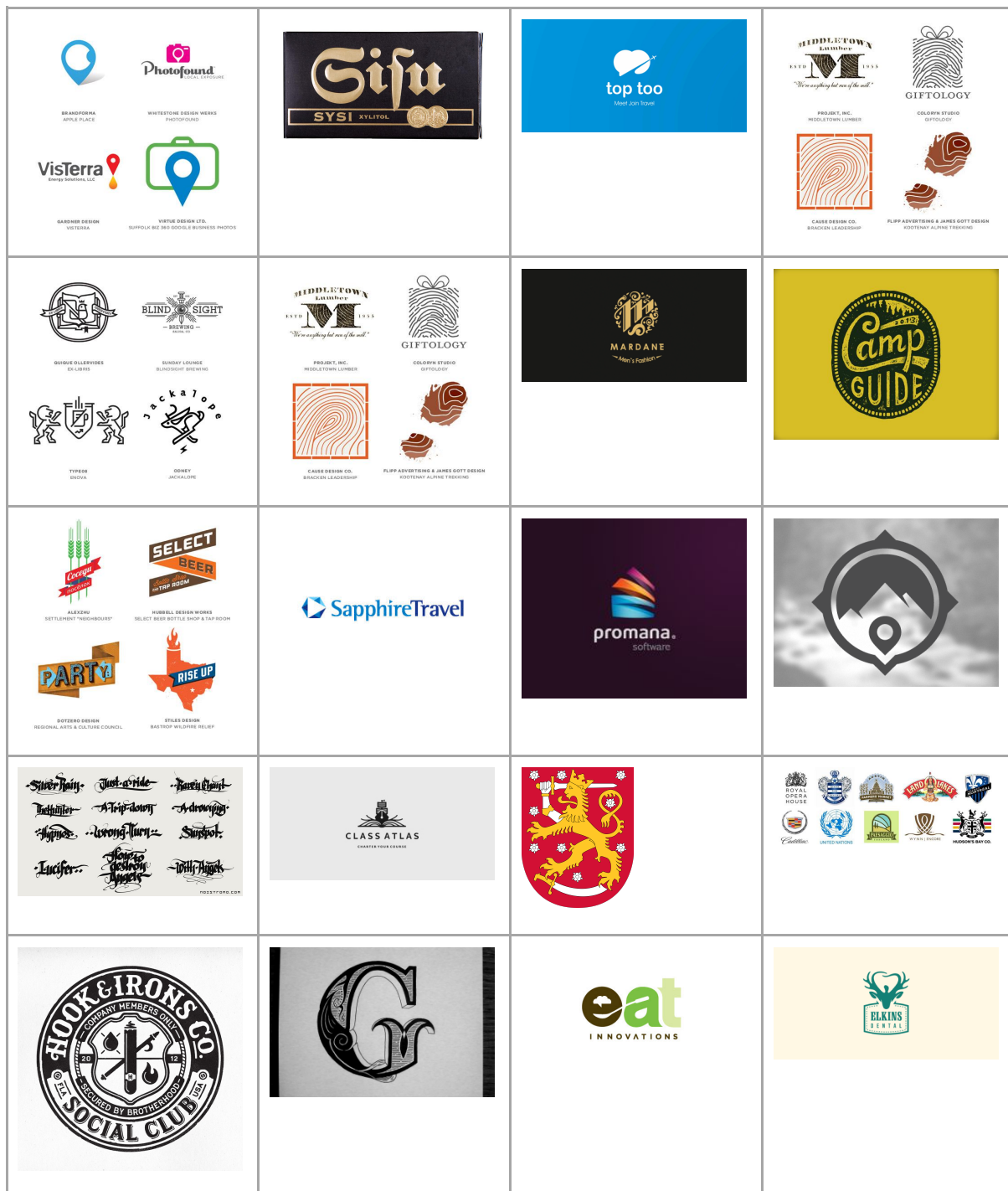
### **7. What are the signs which make the brand recognisable?**























The most recognisable feature of the brand is its presenter, Vitali Gusatinsky, who is in every production. In addition, Hollow Guide aims to have a distinct and clear brand that requires consistent use of its brand elements built around a central symbol/mark. The brands high quality production based on beautiful typography, visuals and consistent presentation add to brands allure.

Recognisable signs of the brand: Face of presenter, brand symbol/mark, high quality.

## Appendix 3: Logo inspiration

Collected from Google Image Search (<http://images.google.com>), LogoPond (<http://logopond.com>) and Logo Faves (<http://logofaves.com>).



## Appendix 4: Hollow Guide Colour Palette

# HOLLOW GUIDE COLOUR PALETTE

VERSION 1.0

### GRAYS



K = 95%	K = 57%	K = 9%
#323132	#85878a	#e8e9ea

### PRIMARY

#### BLUE



PANTONE 2965 C	PANTONE 295 C	PANTONE 7458 C
C = 100%	C = 86%	C = 100%
M = 79%	M = 67%	M = 79%
Y = 43%	Y = 33%	Y = 43%
K = 37%	K = 15%	K = 37%
#083351	#375376	#083351

#### BROWN



PANTONE 462 C	PANTONE 7505 C	PANTONE 7534 C
C = 50%	C = 40%	C = 100%
M = 61%	M = 55%	M = 79%
Y = 92%	Y = 82%	Y = 43%
K = 50%	K = 25%	K = 37%
#54401e	#82613b	#dbd4c2

### SECONDARY



PANTONE 7544 C	PANTONE 544 C	PANTONE 7457 C
C = 49%	C = 27%	C = 15%
M = 37%	M = 12%	M = 7%
Y = 33%	Y = 6%	Y = 5%
K = 2%	K = 0%	K = 0%
#8a9199	#b8ccde	#d6e3e6



PANTONE 410 C	PANTONE 441 C	PANTONE 489 C
C = 49%	C = 17%	C = 5%
M = 51%	M = 13%	M = 20%
Y = 54%	Y = 17%	Y = 23%
K = 16%	K = 0%	K = 0%
#7d6e66	#d1d1cc	#edccba

## Appendix 5: Hollow Guide Grid System Version 0.7

# HOLLOW GUIDE GRID SYSTEM v0.7

**PRINT**  
Screensize: 24" x 36"

Portrait Unit Aspect Ratio  
W: 24" x 36"  
F: 1.5:1

Landscape Unit Aspect Ratio  
W: 36" x 24"  
F: 1.5:1

**A4 Portrait**  
210 x 297 mm  
8.268 x 11.693 in

**A4 Landscape**  
210 x 297 mm  
8.268 x 11.693 in

**WEB**  
Screensize: 24" x 36"

Portrait Phone Unit Aspect Ratio  
W: 24" x 36"  
F: 1.5:1

Portrait Tablet Unit Aspect Ratio  
W: 24" x 36"  
F: 1.5:1

Landscape Tablet Unit Aspect Ratio  
W: 36" x 24"  
F: 1.5:1

**Full Screen Browser**  
Screensize: 24" x 36"

**VIDEO**  
Screensize: 24" x 36"

Unit Aspect Ratio  
W: 24" x 36"  
F: 1.5:1

**Portrait Phone**  
24" x 36"

**Portrait Tablet**  
24" x 36"

**Landscape Tablet**  
24" x 36"

**Full HD Video**  
24" x 36"

**Title**  
190 PX 3,16 EM

**Heading 1**  
140 PX 2,33 EM

**Subtitle**  
120 PX 2 EM

**Small quote**  
60 PX 1 EM

**2x Quote**  
100 PX 1,67 EM

**Source Credit**  
30 PX 1,83 EM

**HOLLOW GUIDE**  
PARAGRAPH STYLES

**Title**  
190 PX 3,16 EM

**Heading 1**  
140 PX 2,33 EM

**Subtitle**  
120 PX 2 EM

**Small quote**  
60 PX 1 EM

**2x Quote**  
100 PX 1,67 EM

**Source Credit**  
30 PX 1,83 EM

**HOLLOW GUIDE**  
PARAGRAPH STYLES

**KEY**

- W: Title, main width
- H: Headline, height
- F: Full, full width
- L: Line, body text line
- px: Pixels